

A nation's art treasures belong not
only to the nation but to the world.



COUNTESS UTA

Stone Figure in the Choir of the Naumburg Cathedral, 13th Century

Art and Germany

Edited by

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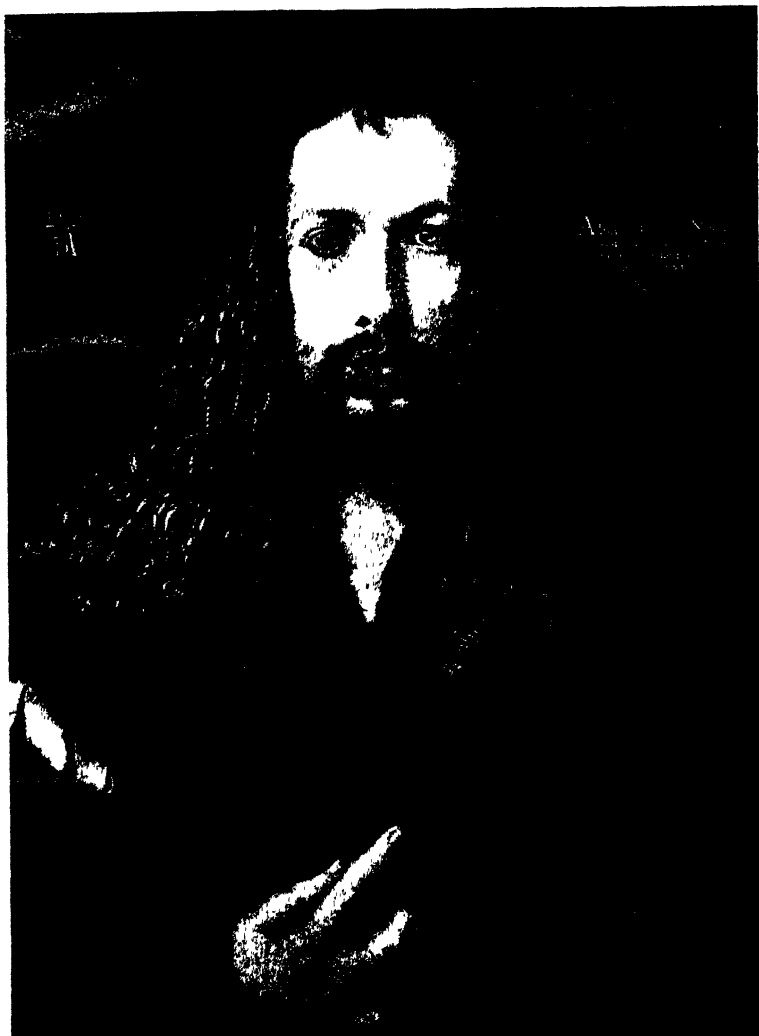
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Cover design by Professor Hans Meid, Berlin
 (The rider in the initial "G" is drawn from the famous equestrian statue
 of a prince, a sculpture from the 13th century, in the Bamberg Cathedral.)



Albrecht Dürer, Portrait of Himself, about 1500

Munich, Alte Pinakothek



ALBRECHT DÜRER, VIEW OF NUREMBERG

Water Color, before 1500 Bremen, Kunsthalle

INTRODUCTION

The Manifoldness of German Art

Germany, the Land of the Centre, must elaborate within itself, and also express, the great antithesis between the eastern and western worlds of culture and the contrary natures of the northern and southern races of men. It is significant that the lesson taught by Goethe, the man who brought German culture to its highest perfection, should culminate in the knowledge that not the achievement of a goal, but the striving after a goal forms the ultimate meaning of life.

Raphael achieves, he therefore becomes divine in form, but the content remains fettered to the earth. Dürer strives after a goal, his form, therefore, remains in many ways bound to the earth, whilst the spirit lifts itself above the earthly.

It is from such contrarities as these that we must seek an explanation for the manifoldness and contrarities of phenomena in the art life in Germany, things which easily confuse the layman, but which stimulate the artistic soul in the profoundest manner. This also explains the contrast between the keenest observation of nature on the one hand and ideal spirituality and phantasy on the other.

He, therefore, who measures German art with the values derived from predilections which have grown out of formal and southern conception of Art, will not do justice to its nature. But he—and it is precisely the modern human being who inclines to such a conception—he who is sensible of the polarity of thinking and of feeling, will find in the mediaeval cathedrals which lie close to the heart of the Germanic soul even far be-

yond the frontiers of Germany. in the altars and in the goldsmith's work of the shrines in the Rhineland. in the castles which stretch from Courland to the Rhine in a ring around Germany and crown the hills of its great river-valleys, such a one will find in the portrait-art of Dürer, Holbein. and Cranach. in the castles of the Renaissance and the Baroque. in the houses of the German burghers, in the peculiarities of the city-parks. in the landscape-painting of the nineteenth century, and finally in the graphic art even of the latest period—will find everywhere the same essential features which thrill and shake the soul because they seek to seize the root of things by every means of the spirit and of outward power. seek to reveal and to represent the inner essence of things. From such elements he will be able to understand the manifoldness and the complicated nature as well as the charm of German creation in art.

Edwin Redslob



Albrecht Dürer

Albrecht Dürer is considered the world over the greatest German painter. And his fame is due to a certain extent to his engravings and woodcuts. His works, when the pictures, drawings, and graphics are included, number twelve hundred.

His personal appearance is known to the world through his portrait of himself which now hangs in the Pinacotheca in Munich. It is dated 1500 and bears the Latin inscription: "Albertus Durerus Noricus ipsum me propriis hic effingebam coloribus aetatis anno XXVIII"—Albrecht Dürer from Nürnberg I have here painted myself in natural colors at the age of 28. Those who know Dürer's manner of painting think that this picture was done somewhat later about 1505, shortly before Dürer's famous journey to Venice.

Be this as it may, this picture is not only a portrait of Dürer but a portraiture of German art in general. Ever since the German peoples and tribes settled in the plains north of the Alps, they longed for Italy, for the land of the sun and the "eternal blue skies". And with this came the longing for the art of this country, for the great, simple, *afïose* form. It is just Dürer who his whole life combined these two souls in his breast. Even in the wander years of his youth he turned his footsteps toward Italy, and when in the autumn of 1505 as a mature man he crossed the Alps to Italy, he stayed a year and a half in the "promised land" of great and free drawing and the enlightened singing line.

And this duality, this mixture of Northern and Southern art, discloses itself in this great portrait of himself in Munich. If a horizontal line is drawn directly through the middle of the picture the upper half shows a compactly constructed triangle of equal sides: the head framed by hair, which falls to the shoulders. In the middle which is free from hair is the face, which Dürer drew according to his "rules of proportion", and "idealized". This position, which seems as though it were fixed for eternity, he

has produced by a harmonious proportioning: a third of the middle of the face from the eyebrows to the bottom of the nose, a third the under part of the face with mouth and chin. The eyes rest between oval rounded lids, look parallel and with a fixed stare toward the front. The mouth has a serious steadfast expression. Thus this head stands there, enthroned, as it were.—perhaps not absolutely a portrait, but yet as Durer would have made himself had he been his own sculptor.

And beneath this, beneath that horizontal line, the old "German", the northern feeling! The arms are not spread out in archings to fill the space around the body; they are pressed close to it, cut off by the frame they are forced to the front. Intense and explosive feeling is seen in this pressure, the compelling longing of the North in contrast to the free and happier existence of the South. The right hand, one of the most beautiful hands that Dürer, yes, that German art ever drew, grasps the fur, holds its fingers in the thick fur like a pair of pincers. And from this pedestal the head grows, like a ripe round fruit out of a crowded tangle of roots. Speculative and ardent at the same time—as German art—sounds this melody of a physical and psychical portrait of himself by Albrecht Dürer.

Max Deri

Museums in Germany

Germany is a land of museums. Judged by the number and variety of its museums, it stands at the head of all countries of the world. For, apart from the great art museums, the large and small cities alike possess historical, natural science, technical, and special science collections of every kind.

The large number of German museums offers a true mirror of German culture which unite many specialized tendencies. The characteristics of the German clans, different in history, dialect, and manner of life—and up to a short time ago ruled by princely houses—have always strongly influenced the development of these collections.



Matthias Grunewald
The Conversion of St. Mauritius by St. Erasmus, about 1500
Munich, Alte Pinakothek



Duke Henry's Lion before the Cathedral in Braunschweig

Bronze Figure, 1166

The museums, which we find everywhere in Germany maintained as public institutions by the city, province, or community, have a history hardly more than a hundred years old. In most cases, however, the roots of their existence are much older, their origin often going as far back as the Middle Ages. The Princes of the large and small German States were the first art collectors—of course from special motives. The desire to display their power and wealth by decorating their palaces and castles with rare and precious things, was the origin of the "Art and Wonder Chambers" of the Renaissance. These Chambers buried a motley variety of jewels, work in precious metals, splendid shrines, costly furniture, paintings and sculpture, porcelain, as well as products of foreign culture. In these art cabinets lie the common roots of our specialized collections of today.

The tourist who has but a limited time in which to study German museums and their most important treasures will naturally restrict himself to the great cities, which at the same time offer him so many other things worth seeing. He must then restrict himself to the essentials.

Berlin, the capital of the Reich, Vienna, Munich, and Dresden shelter treasures of German museum possessions whose inexhaustible riches each friend of art will wish to know. If he intends, however, to thoroughly study certain fields of art, it will be necessary for him to visit other German cities that possess special collections.

We may begin with antique art, for which architecturally imposing buildings were erected in Berlin and Munich in the early 19th Century; in Munich the Glyptothek, built in 1816–30, by Klenze; in Berlin, Schinkel's master-work, the "Alte Museum" (Old Museum), built between 1824–28. Both museums possess excellent creations from the earliest epochs of Greek art; the Glyptothek, for instance, possesses the sublime gable groups of the Aphaia Temple found on the Island of Aegina in 1811, which are of the greatest importance in the historical development of Greek plastic art. In the course of the last few years it was possible for the Berlin museum to acquire two magnificent works from the most ancient times: the "Standing Goddess" with the pomegranate, one of the earliest Attic cult statues from the 7th Century, as well as the "Enthroned Goddess", said to have

originated in the beginning of the 5th Century. Of the great number of excellent pieces of later date, may be mentioned the Sleeping Satyr, the so-called "Barberinish Faun", a Greek original from the 3rd Century, which stands in the Glyptothek; in Berlin, the famous bronze statue, the "Praying Boy", an acquisition of Frederick the Great from the year 1747. The Berlin collection of ancient helmets, glasses, and ornaments is also of unusual importance. The very fine remains of antique vases in Berlin and Munich should likewise be briefly mentioned. One of the chief works of late antique art, the powerful frieze from the altar of Pergamon in Asia Minor, will, after it has been put in shape, be exhibited in the New Building of the Museum.

The friends of Egyptian art will find the richest of all German collections in Berlin, above all one acquisition which has been preserved in astonishing freshness—the precious bust of Queen Nofret, which is celebrated far beyond the borders of Germany.

Of unusual importance, and at the same time casting the above-mentioned collections in the shade, are the paintings and plastics of Christian art in Berlin, Munich, and Dresden, each of which has been developed to the highest point. No stranger can afford to leave Germany without having seen Raphael's "Sistine Madonna" (acquired in Italy in 1753), Giorgione's "Sleeping Venus", or Titian's "Tribute Money"; he should not pass by the magnificent Rembrandts, especially the renowned self-portrait of Rembrandt and his wife Saskia, nor "Samson's Marriage", a painting flooded with a magical light.

And Munich, also, with its Old Pinakothek, a truly great treasury of masterful witnesses of old German, Dutch, Italian and Spanish paintings. Here hangs "The Apostle", the most marvellous painting from the hand of Dürer, painted out of a passionate heart; likewise the "Four Temperaments"; the "Holy Erasmus" by Matthias Grünewald, one of the most impressive revelations of old German art; the most important works of the older Holbein; here one enjoys the lyrical magic of the early Cologne masters which, apart from the incomparable collection of the Wallraf Richartz Museum in Cologne, are nowhere else so richly represented. We

wander through the Rubens Hall of the Pinakothek—one can hardly learn so much of the master in his own Flemish homeland—we stand before Titian's powerful portrait of Emperor Charles V. and rejoice in Murillo's world-famous "Begging Boy".

The strength of the Berlin art gallery in the Kaiser Friedrich Museum (Emperor Frederick Museum), collected first in the 19th Century chiefly through the genius of Wilhelm Bode and the master knowledge of Max J. Friedländer, lies in its variety and the scientific arrangement which makes it especially suitable for purposes of study. Here one gets a survey of single epochs in the history of art in a manner hardly possible in any other gallery. The development of old Dutch painting, the art of a Jan van Eyck, Hugo van der Goes, Memling, Rogier van der Weyden, etc. permits us to study a number of choice masterpieces. Rembrandt and Franz Hals are also excellently represented by productions from all periods of their activity. Of the old German masters, Dürer stands first with his very fine portraits of the two Nürnberger Councillors, Hieronymus Holzschuher and Jacob Muffel: from the Italian works of the high Renaissance few paintings have won so many friends as Titian's lovely portrait of the golden-blond Strozzi child.

French painting of the 18th Century is especially richly represented in Berlin and Potsdam. Masters like Watteau, Mancret, and Pater are, strangely enough, represented by works of importance and variety that far surpass the possessions even of French museums. Those who wish to see these wonderful creations should not fail to visit Sans Souci Palace with its art gallery—unchanged since the days of Frederick the Great—and the New Palace, both in Potsdam; and, not least of all, the Palace in Berlin, the residence of the last German Kaiser, which contains the incomparable "Shop-sign of the Art Dealer Gersaint", by the hand of Watteau.

The special importance of the Kaiser Friedrich Museum in Berlin does not lie in its art gallery alone, but also in its extension through its 19th Century plastics. Bode's personal achievement is the very splendid collection of Italian small bronze-works and medals, the busts from the early Renaissance by Donatello, Mino da Fiesole, Desiderio da Settignano, and

other masters. The exhibition of these works together with original pieces of furniture of the same period, the use of old covers, doors, and fire-places, lend the rooms an unusual atmosphere that is not shared by any other museum. The "Department of German Plastic Art", from the early Middle Ages up to the beginning of the 19th Century, is in a state of continuous progressive development that has not been reached even by the similar collections of the Germanic Museum in Nürnberg and the Bavarian National Museum.

The Munich National Museum offers a complete survey of south German art, while the Germanic Museum in Nürnberg shows in an unexpected variety the culture and art of all the German peoples from the beginning of primitive times to the immediate present. No stranger who visits beautiful old Nürnberg should miss the Germanic Museum, for in no other museum in Germany is German life and German art so perceptibly displayed before the eyes of the attentive visitor. The Museum in restricted, as its name implies, to the field of German culture alone, but of this it certainly shows everything, beginning with fine art, and extending through painting and sculpture, arts and crafts, to true-hearted handicraft—the so-called art of the people. Emphasis is laid upon culture, not upon pure art.

In Vienna the stranger will turn his footsteps first to the "Kunsthistorische Museum" (Art History Museum) whose art gallery enjoys world fame. First of all, here are the excellent collections of classical Italian painting, especially Titian. If it is at all possible to get acquainted with Velasquez's art outside of Madrid, it is here in Vienna where a number of his best paintings are to be found.

The classical art of the German Renaissance is represented by Dürer's great "Trinity"; the old Flemish school by the valuable paintings of van Eyck, van der Weyden, etc. Rare indeed is the painting of "The Seasons" by the old Pieter Breughel, which is justly numbered amongst the most remarkable revelations of German landscape paintings. The Dutch collection is crowned by a Rubens and van Dyck collection of the highest quality.

The other departments of the "Kunsthistorische Museum" also deserve the closest attention. In the antique collection we find the discoveries of



Heinrich Friedrich Füger. The Countesses Thun

Ivory miniature, 1788 Berlin, Kaiser Friedrich Museum



Wilhelm Leibl, Bavarian Peasant Women in Church, about 1880

Hamburg, Kunsthalle

Miklos, consisting of twenty-three massive golden vessels from the age of the great migration of peoples. The Renaissance Gallery includes the lovely "Saltcellar" of Benvenuto Cellini, made by him as a center-piece for King Francis I of France. Of no less importance is the Arms Collection which, like the other departments, consists chiefly of treasures from the famous Middle Ages Collection of Palace Ambras near Innsbruck.

An extremely charming extension of the "Kunsthistorische Museum" was first made a few years ago in the Austrian Baroque Collection in the low-lying Belvedere Palace. The Palace and parks—once the pleasure palace of Prince Eugene of Savoy, and created at the beginning of the 18th Century by the famous architect Lucas von Hildebrandt—offer an incomparable setting for the treasures of Austrian Baroque art, amongst which the plastics of the sculptor Rafael Donner occupy the most prominent place.

The lover of art will also continue his studies of paintings in the Academy of Graphic Art which possesses an extremely tastefully arranged gallery, especially of Italian and Dutch pictures. But he will be attracted not so much to the collection of paintings as to the treasure chamber in the former Imperial Palace. Here are to be found unique and splendid jewels from the time of the Holy Roman Empire; also the Imperial throne, the Imperial globe, a number of garments such as coronation robes, gloves, etc. These objects are not only of historical interest, but they especially show creations of art from the early Middle Ages in such perfection and state of preservation that their equal cannot be found in any other part of the world. The treasure chamber also contains other objects worthy of attention, amongst them one piece of special interest: the silver, gold-plated cradle of the Duke of Reichstadt, the only son of Napoleon I.

Vienna also claims the most excellent of all collections of old tapestries. These magnificent wall tapestries from French and Flemish provinces, originating between the 14th and the 18th Centuries, were used for centuries to decorate the walls of castle rooms and halls during festivals or visits of important personages. Because they were rarely used, their colours have retained a freshness that is really wonderful. The entire collection is not, however, on continuous exhibition; for this purpose rooms of unheard-

of dimensions would be necessary; but from time to time especially valuable pieces are shown in the rooms of the so-called "Estensischen Collection", located in the new extension of the Palace.

The remarkable treasures of drawings and copper-plate engravings should also be briefly remembered. The former Archduke Collection of the Albertine possesses an enormous number of valuable drawings—the finest in Europe; no other collection can equal it in original drawings of Raphael, Dürer, or Rembrandt. The copper-plate collections are located in the fine rooms of the old Palace Library.

Vienna has always had an exceptionally large number of private collections located in its many Nobles' palaces. The most important of these is one belonging to Prince Lichtenstein in the Lichtenstein Gallery, which contains over eight hundred masterpieces of Rubens, van Dyck, etc. Together with other precious art treasures, they are exhibited in the architecturally marvellous rooms of this 18th Century Palace, offering a rare picture of princely feudalism of past ages.

The demand for the exhibition of work of high artistic quality has resulted in the so-called "Kunstgewerbe Museen" (Arts and Crafts Museums) which, apart from paintings and sculpture, exhibit choice samples of applied art from all lands and all ages. There is no lack of such collections in Germany. At their head stands the Berlin Arts and Crafts Museum, recently called the Palace Museum. In the stately halls and rooms of the former imperial palace, where they have now been moved, the treasures exercise a new charm, the objects being arranged wherever possible in harmony with the style of the rooms. Such Palace Museums have been arranged in many palaces in Germany after the palaces ceased to be used as formerly. But museum possessions have not been transferred to all the palaces; for instance, it has been thought sufficient, as in the Munich Residence Museum, to reestablish in their purest style the old furnishings of the palace. In Potsdam, Stuttgart, Mannheim, and many other places, such Palace Museums, or Museum Palaces, have arisen.

Up to this time we have spoken of the collections of old paintings, sculpture, and applied art, without mentioning the present. The stranger

who wishes to learn of the development of new German art from the beginning of the 19th Century to the present, should visit the National Gallery, as also its second building, the collection in the former Kronprinzen-Palais (Crown Prince's Palace) in Berlin: also the New Pinakothek in Munich; he will likewise not fail to see the excellent modern collections of new art, such as those in Bremen, Frankfurt on the Main, Cologne, Stuttgart, Leipzig, Dresden, Hamburg, Barmen, Elberfeld, and Essen—just to mention a few of the surprisingly large number of museum cities which are so well worth seeing.

The number of special collections is almost limitless. The connoisseur of copper-plate engravings and drawings will find inexhaustible treasures in the National Copper-plate Engraving Cabinets in Berlin, Munich, Dresden, Bremen, Stuttgart, etc.; the numismatic connoisseur, in the coin collections of the large cities.

As excellent arms collections we may mention the Berlin "Zeughaus" (Arsenal), the Munich "Armeeemuseum" (Army Museum), and the Dresden "Gewehrgallerie" (Arms Gallery); for East Asiatic art, Berlin and Cologne are indispensable, and for porcelain, Dresden and Berlin should be visited. We may further point out the rich collections in the "Völkerkunde Museum" (Folk Lore Museums).

The Art Museums constitute only a part, although the greatest part, of German Museum possessions, among which are to be found the natural science and technical collections. The "Deutsche Museum" (German Museum) in Munich excels all others in extent and importance, showing in its richest form the development of technique of all ages, as well as every known German invention.

He who wishes to go deeper into museum art possessions of Germany will find a still more extensive field of activity in the art galleries of Cassel and Braunschweig, where he will see rare samples of old paintings; in other cities—above all in Bremen and Frankfurt on the Main Museums, old and new art of the highest quality is to be found.

Johannes Sievers

German Sculpture in the Middle Ages

It was during the 11th century, five hundred years before the discovery of America, that German art raised its head for the first time. And it revealed to the world traits full of an endless grandeur. All that had gone before—the age and the environment of Charles the Great (or Charlemagne)—was but the final echo of dying antique views of art, no new creation, no birth of an indigenous art. It is only during the 11th century that that great expression of Germanic art which is embodied in the concept of the “Romanesque style”, manifests itself on German soil. This epoch does not begin with petty things, but with the conquest of tasks embodying the highest monumentality. The cathedrals (or “Doms”) of Mainz, Speyer, Worms, Bamberg, Limburg, etc., still speak to us of the greatness which inspired the artistic feeling of that period.

The architecture of this epoch was so grand and sufficient unto itself that all other branches of art existed merely in a state of servitude and dependence. Fresco-painting alone was given a special place as a means of decorating interiors—all other arts exhausted themselves in the production of church ornaments and utensils. But in these tasks lay concealed the germ of mediaeval sculpture, here were the beginnings of a plastic art which elevated itself during the 13th century to the supreme revelations of German art.

It is a peculiar fact that the first attempts of German sculpture on a grand scale were not made in stone, as would be natural in relation to architecture, but in cast bronze—an art which had been kept alive from the days of antiquity by the production of utensils. The oldest monument of this kind extant in Germany is to be found in the two bronze doors of the Cathedral at Hildesheim dating from the beginning of the 11th century. But the greatest, and in an artistic sense most significant, monument is the mighty lion which Heinrich der Löwe had erected in front of his castle in Brunswick in the year 1166, as a symbol of his own might and consciousness of power.



Michael Pacher, Detail from Great Altar in St. Wolfgang on Mondsee.
Carving in Wood, 1481



Tilman Riemenschneider. St Elizabeth
Wooden Figure about 1500 Nurnberg German National Museum

The creative force of the early period of mediævalism reveals itself in many other original forms, fabrics which have remained part and parcel of art ever since the year 1100. To these belong the flat tombstones or covers, either of stone or bronze, which immortalize the image of the dead: to these belong also the statuary crucifixes and the statue of the Virgin with the Child, both inventions of the Germanic North, memorable feats of the early period of mediæval art.

As has already been indicated, it was from this plethora of ideas and new creations in the realm of plastic art, that the stone sculpture of the 13th century developed itself to one of the big facts in the history of art. The earliest field to which stone sculpture devoted itself lay embodied in the portals and choir-screens of the churches, and in the gravestones which were embellished with ornaments and bore figures in relief. Stone sculpture attained its artistic acme as statuary plastic in the round during the middle of the 13th century—that memorable period in which the Gothic manner of building hurled the torch of dissension into the ripened organism of the Romanesque style. That which was originally only a technical question of construction extended itself into a “Weltanschauung”. Gothic became not only a program for building, but a mode of thought which dominated all the expressions of life and art with its peculiar spirit.

In Germany this process went forward only very slowly and against considerable resistance—there was still too much that was unfinished and awaiting completion. In this historic moment the German master-builder did not keep pace with the spirit of the times,—the German sculptor, however, surpassed his French teacher. The plastics of the French church portals had given the suggestion and impetus, but the manner in which Germany put it to use—that must be accounted as sheer elemental creation.

The first expression of this new spirit in Germany is to be found in Freiberg in Saxony. The cathedral in this town possesses in its “Goldene Pforte”, a portal decorated with figures, a work of extraordinary splendor and beauty. The South Portal of the Minster at Strasburg excels it in the artistic value of certain single figures. The two figures “Ekklesia” and “Synagoge” furnish the keynote to the supreme, deeply-felt creations of

German monumental sculpture. Side by side with these we must place the choir-screens and the two portals of the Bamberg Cathedral, the "Prince's Portal" of which can also boast of two incomparable masterpieces in the two figures of the "Ekklesia" and the "Synagoge". The interior of the "Dom" is dominated by three figures, the Maria and the Elizabeth, and the world famous equestrian statue of a young prince.

A question naturally arises in relation to these works—who was the artist? The impersonal, which prevailed in artistic creation during the preceding century, had given way to a most personal form of representation. We do not know the names of the artists, but this is of no moment in view of the triumphant feeling that here we are face to face with personalities in German art who might well take rank side by side with a Walter von der Vogelweide and a Wolfram von Eschenbach, their poetic contemporaries.

It was no lucky star that shone upon the work of the master-sculptor of the Cathedral of Bamberg. His works, assuming that they were ever completed, have come down to us only in a few figures. The master of Naumburg was far more fortunate. The west choir of the Naumburg Cathedral has been shaped to a perfect work of art as a whole, and as such it has been preserved to us. And we are thus justified in speaking of it as "a holy of holies" in German art.

We cannot in this place enter upon the details of this wonderful work, but merely indicate in broad outlines the general atmosphere of this interior. A gallery, the most precious example of such an interior division which the 13th century has preserved for us, separates the choir from the central nave. Quite apart from the artistic beauty of the composition the piling-up of the masses and the figured ornamentation of the gallery we are subjected to an unforgettably deep impression when we enter the choir through the door-opening, which is divided by a post with the crucifix, and pass under the extended arms of the Crucified. It is a Gothic structure of the most exalted beauty, suffused by the subdued light from old stained glass-windows, decorated by twelve statues which are set up in a half circle against the exquisite architectonic members of the wall.

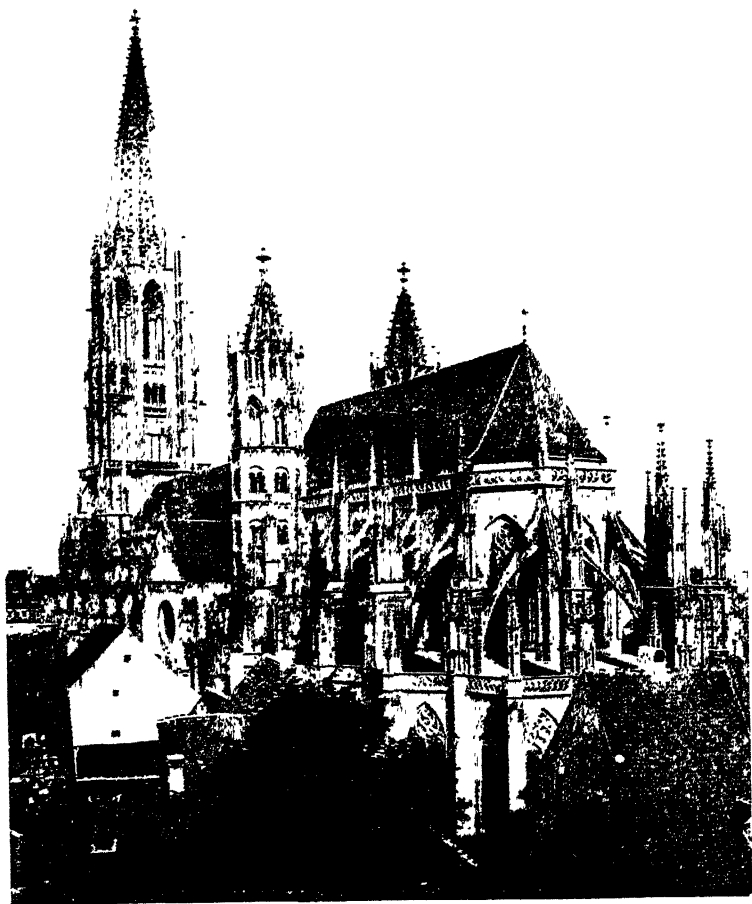
The most surprising thing is that one does not find here a collection of saints, but the portraits of pious and yet vital noblemen and noblewomen of the year 1250. In the shaping of these eight men and four women the difficult problem of giving an artistic monumental cast to the natural human form,—that very problem of the statuesque and the monumental which our age can no longer solve,—has been brought to a perfect solution. Our illustration shows a part of "Uta" who stands beside her husband Ekkehard. She is the daintiest, the most beautiful of the four women—wonderful is the expression of her dreaming face, and equally wonderful the gesture of the hands folded together within the cloak.

The lofty aristocratic art of the master of Naumburg had few followers. Development went another way—from the culture of the court to that of the city. Towards the close of the 13th century a powerful activity in building began in the cities, for these had begun to rise to positions of great commercial and political power. The 14th century is dominated by this increased mass activity. Architecture rules and decrees the tasks to be assigned to the other arts. Mural-painting disappears completely—the substitute is found in stained-glass-painting which is essentially bound up with Gothic architecture and its wall-dissolving tendencies. Sculpture becomes overburdened with the multiplicity of its tasks, and the dynamics of Gothic architecture impose themselves upon it. The Gothic swing of the figures, the bent line of the bodily attitude is the typical sign-manual of the creations of this period. The 13th century had wrought its way to a large and natural form out of the formlessness of the preceding centuries,—but in place of this the 14th century brings us formalism and the schematic, instead of life individually expressed. One of the inventions of this age is the triptych altar, the outer leaves of which were painted whilst the inside consisted of richly carved architectonic work and figures. These carved altars were to receive their final sanction during the 15th century.

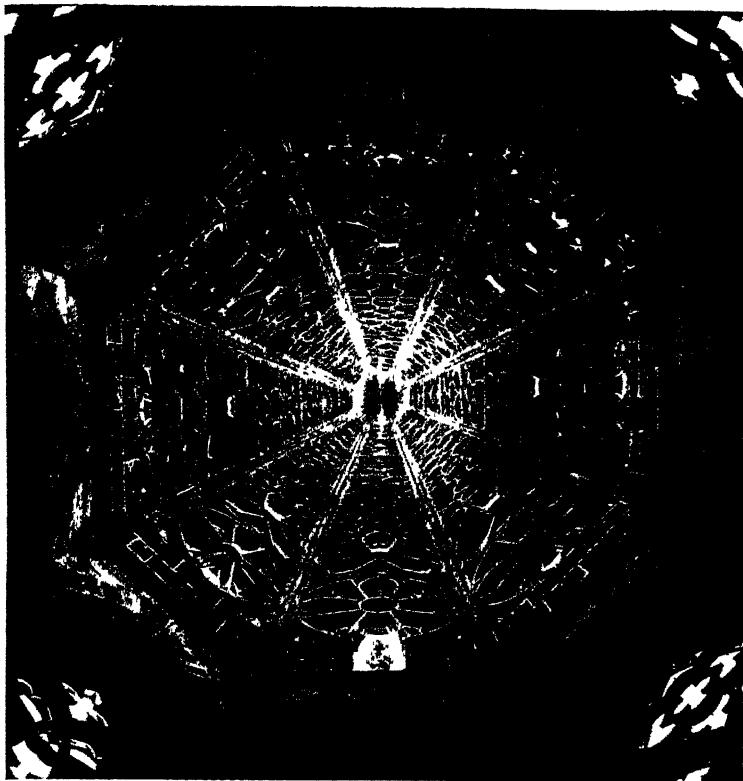
It is impossible to embody within the limits of this essay all the artistic phenomena of the 15th century which lay like a watershed between the Middle Ages and modern times. Compared with the international spirit of the 13th century, the 15th is filled with a national spirit through-

out the entire realm of German art creation. French art disappears almost entirely from the vision of German art, the great achievements of the Italian masters of the Quattrocento and of the Dutch masters are given very little notice, and in place of the Renaissance the Late Gothic makes its appearance in Germany. The magnificent characteristic heads which Jörg Syrlin carved for the choir-stalls of the cathedral at Ulm reveal this bourgeois popular art at its best. The greatest among the masters of this time was Michael Pacher, a South Tyrolese. An almost more than earthly harmony, a mystic exaltation pulsates through his wonderful, picturesque altar-pieces. The reproduction herewith given of the middle portion of the main altar of St. Wolfgang on the lake of St. Wolfgang, gives one an idea of the enormous richness of his powers of invention, the baroque greatness of his formative gifts, and the spiritual depth of his artistic creed. The gifted sculptor Veit Stoss of Nürnberg must also be named in addition to Pacher. His chief masterpiece is the altar of St. Mary in the Frauenkirche in Cracow—the largest of all altar-pieces carved in wood. Two other Nürnbergers must be mentioned—the famous bronze-caster Peter Vischer, who received orders for castings from all parts of Germany, and the stone sculptor Adam Kraft, a simple, strong character, who already indicated the coming Renaissance through the greater heaviness of his figures. Tilmann Riemenschneider must be mentioned as the last master of this epoch—he was born in the Harz district but wrought in Würzburg. He attained to popular favor through the charm and grace of his figures, especially those of women. Three great carved altars—those at Rothenburg, Dettwang, and Creglingen—give him a worthy place at the side of the other masters of German sculpture.

Hans Wolff



FREIBURG IN BREISGAU, CATHEDRAL
12th to 15th Century



Freiburg in Breisgau, Looking up into the Cathedral Tower

Rhenish Cathedrals

The best and strongest works of art are produced when historical conditions are conducive to the development of talent. German art has always attained florescence when it was a question of achieving an effect with existent definite rules on form; thus we find German art flourishing during the Late Gothic and Late Baroque periods. The development of art was not uniform in all the German states. If you wish to see the best examples of Rococo in Germany, then a trip to Bavaria and Austria would be advisable. Rhineland, however, is the land of the art of the Middle Ages, and it is this art which to a certain extent has given this district its romantic character. From the mountain heights castle ruins greet you, towers and gateways rise aloft above the outline of the cities and villages, that lie along the banks of this river. The mighty structures of the Middle Age churches reveal an efflorescence of intellectual culture. There is no other place in Germany where such an uniform impression of the greatness of the art in the Middle Ages can be obtained, as in this plain of the Rhine.

In the Rhineland the oldest German culture is found. Here it was that the compromise was made with the mature Romanesque art of the later period. Examples of this period are still to be found there, such as the Porta Nigra in Trier; many a Rhenish cathedral too is built upon the foundations of a Roman temple. In the early Middle Ages these Nordic people did not accept this southern world of form. It is true that Charlemagne introduced Byzantine art to the North, he built the Palatine chapel in Aix la Chapelle in the style of a church in Ravenna, and this served as an inspiration for further churches, such as St. Maria in the capitol in Cologne and St. Michael in Fulda, but the North had to find its own mode of expression before it was open to the influences of the South.

With the 11th century the great monumental achievements began. It is in this period that the first building epochs of the four great cathedrals is to be found. the cathedrals whose names must be mentioned together,

Speyer, Mainz, Worms, and Strassburg. There is little left of these first buildings, that which can be seen today is mostly from the 12th century, the High Romanesque style. They are creations of gigantic dimensions, the interiors produce the impression of a strict, definite, almost repelling monumentality, the solemnity of which is increased by the mural paintings and mosaic decorations. The three monasteries on the island Reichenau in Lake Constance are beautiful examples of this period, and are in good condition. The artistic purposes of the Romanesque German architects can be seen best in the outside building, which offers such an immensely rich and vital silhouette. The Rhenish buildings have not only a choir in the east but also a second choir with transept and tower in the west. Pure symmetry, which does not conform to German feeling for form, is avoided in that the two towers vary in height and that the two pairs of towers at the side of the transepts are placed differently. This variety in towers is found in all Rhenish Romanesque churches, it is most conspicuous in the isolated monastery church in Maria Laach. Out of the compact mass of the church body rises a silhouette that is light, alive, reaching heavenward. Each side brings a new and fresh impression. One may say that here is a foreboding of the coming Gothic style.

On the Lower Rhine there was an extensive school which followed the Romanesque style in all details. Buildings such as St. Gereon, St. Martin St. Apostle in Cologne, St. Quirin in Neuss, the abbey in Werden, the cathedral in Bonn, the Liebfrauen church in Andernach, St. Peter in Bacharach, St. Kastor in Coblenz, and many others might be mentioned as great and individual creations. When finally the first elements of Gothic forms made their way into the Late Romanesque architecture of the Rhine, it was the outside of the building which was first changed. No one would deny the wonderful effect of the St. George church in Limburg, which seems to rise out of a rock on the Lahn as if it were one with it.

The Romanesque style isolates and makes the various parts of the building independent of one another. It endeavors too to separate the building from its surroundings through its position, and to accentuate the building itself. Romanesque churches are built often in lonesome and uninhabited

districts, or in places where they will rise above the vicinity because of the contours of the land. The Gothic buildings, however, are placed amid the houses, which even creep up to their very gates, and with these as a foil they rise above the outline of the city. It is this height which is evidence of the intellectual power of the church, the picture of the city is ruled by these churches. To accomplish this effect the silhouette of the church was made simple, and more uniform. This idea led to a development of the tower, an idea which was contrary to all practical needs. The tower of the cathedral at Freiburg is an ideal example: out of the compact, quadratic foundation rises an octagonal middle, the upper part of which is a pointed pyramid of airy stone tracery, a complete rejection of the purpose of the building: a roof through which the skies can laugh, a roof into which the rain can pour. There is no doubt but that this openwork stone structure is the most definite proof of an absolute will to give expression, and this through its very evident purposelessness. No work outside of Germany can be compared with it in this. On the other hand it is the German building in which the last conclusions as to the Gothic principles of style can be drawn, in which the horizontal element is completely excluded, and which have flooded this movement without any definite direction in view. The German idea of space does not include spaces compact in themselves. Even the classic example of High Gothic architecture in Germany, the cathedral at Cologne, differs fundamentally from every contemporary French structure in that the rooms are so close together that they are almost one with another. The 14th and 15th centuries go still further in this, the basilica system which compels the visitor to walk through the room diagonally is done away with. The hall church which takes its place permits of such a wide spacing of the pillars and columns, that they do not give the effect of enclosing a definite space or room. The visitor looks only at the picturesque charm of the abundant diagonal views. In this period the strength of architecture in the Rhineland was spent. It is the neighboring Westphalia which has produced the best examples of this style. Similar effects are found too in the Rhineland. These are produced by putting up altars at intervals near the pillars, thus accenting them. Late

Gothic churches, which have been deprived of their old decorations, give a wrong idea of this art. It is therefore an especial piece of luck that there are two churches on the Rhine which still have their old decorations: these are St. Victor at Xanten and St. Nicolai in Kalkar. The Rhine visitor should not fail to see these two cities.

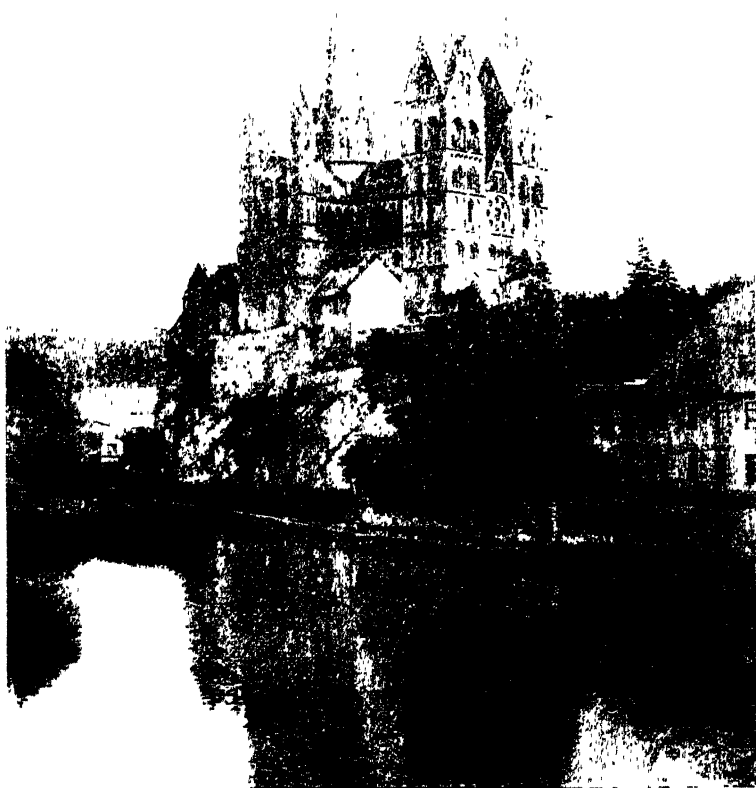
It is just these Rhine cathedrals which give the best idea of German artistic development. Naturalness is found in multiplicity, chaos, and apparent disorder. In this interweaving and interbraiding of forms is expressed that desire to seek the infinite, that impulse to be released from the burden of earth. This is the deeper meaning which is embodied in the Rhenish cathedrals.

Otto Wertheimer

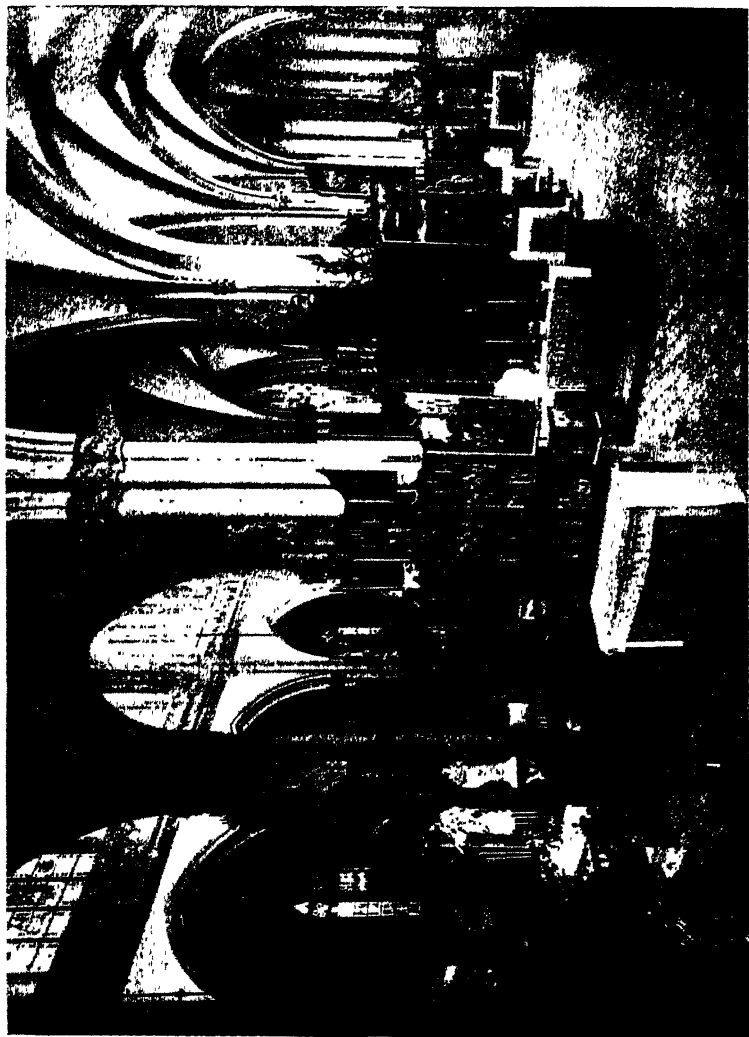
Old Monasteries in Germany

In the history of German architecture, the building of monasteries occupies a most eminent position. More than once through the centuries it held first place in church building. Its most creative epoch lies in the Middle Ages, in the period of the Romanesque style, and in the time of the Counter Reformation of the Baroque. It was during these centuries that monasticism stood at the height of its power. But there was an interval—the Gothic age—during which many of the most marvellous cloisters were built. No province of Germany is without them, and everywhere one finds these old edifices which are known to all lovers of art. If one really wishes to get an idea of monastic architecture while travelling through Germany, it is only necessary to look around, and these fine old buildings may be found in every district.

A pearl of late Romanesque architecture on the Rhein is to be seen in the cloister of Maria Laach, near Andernach. This edifice is really lovely, lying as it does in the midst of ancient, long-extinct volcanoes bordering the forest-clad Laacher Lake. Six towers rise in rhythmic harmony at regular intervals over the building, giving it an appearance of majestic



Limburg-on-the-Lahn, St. George's Church
13th Century



XANTEN-ON-THE-RHINE, ST VICTOR'S, INTERIOR

14th to 16th Century

peace. But, to the connoisseur, this more than 800 year old building is more than a wonderful architectural entity. The cloister, because of its uniquely arranged vaulted roof—the only one of its kind in existence—is, to him, a historical phenomenon in architecture. Here, in an astonishingly original manner, the architect has freed himself from historical tradition, and with sovereign independence has created forms which were perfected only centuries later.

After the Maria Laach, the monastery of Maulbronn, in Württemberg should be mentioned first among the Romanesque churches of Germany. Two things go to make it famous: its high artistic quality, and the excellent state of preservation of the entire structure, including the encircling wall. Added to this is its magnificent location in a narrow, beautifully forested valley, in which it nestles peacefully and comfortably. Today the railway reaches up to the friendly village near which the monastery lies. Formerly this was difficult to reach and lay in a marshy wasteland, far from all human habitation. Only through the diligence of the monks were new lands brought under cultivation, and today the district exerts an irresistibly artistic charm upon all who visit it.

In the immediate neighborhood of Berlin we find buildings from the Gothic period, structures which belong to the noblest that European church building created in that age. Here, for instance, lie the ruins of cloister Chorin. Lying on a high, free elevation, surrounded by forests and laved by running streams, the edifice reveals a picture of quiet grace and dignity that surprises and delights. Chorin is the noblest type of early Gothic in North German brick architecture. •

The most refined conception of space and structure which ever found form in North Germany is to be seen in the late Gothic church of Döberan, near Rostock in Mecklenburg. The illustration here shows this building towering freely and lightly above the neighborhood. It is eloquent of a feeling of proportional beauty and can, without hesitation, be looked upon as a jewel of German Gothic church building.

A new, really great—the last and richest blossom of German cloister architecture—arose in the time of the Counter Reformation, in those

district- in which this movement was most active. This was in the Baroque period, which reached its highest development in South Germany and Austria. Radical change- became noticeable in church architecture of this period. The buildings- take on a worldly, aristocratic, castle character. The old inner courtyards- with their surrounding cloistered walks, di-appear. These had always been attached to Romanesque and Gothic cloisters, and were a pleasant, romantic part of the buildings, adding charming grace to the whole. Instead of these, state-rooms of unheard-of splendor, princely libraries, magnificent stairways, and reception rooms of overwhelming pomp now began to appear. It was an energetic, vigorous age which gave sensuous expression to its overflowing energy.

During the Romanesque and Gothic periods, the architects of the monasteries remain, in most cases, unknown to us. This was because the individual personality in those days was submerged beneath the collectivity of the monastic orders. But now the great masterbuilders, men like Jacob Prandauer and Johann Balthasar Neumann, step to the forefront and dictate the art tendency of their age. The daring of architectural creation, the richness and brilliancy of the decorative treatment, are here united in compositions of hitherto unattained expression. The effect of these church buildings of the 18th century were raised to grandeur by rare, finely-chosen landscape situations. Melk on the Danube, one of the most mature works of Prandauer, and Vierzehnheiligen bei Bamberg on the Main, designed by Balthasar Neumann, may be mentioned as examples. Lying on high mountain ridges overlooking sweeping distances, façades and towers thrown into profiles of overwhelming strength, these two monasteries demonstrate the highest perfection of the thousand-year-old history of German monastic architecture.

Georg Stuhlfauth

German Peasant Art

In small country churches and chapels, in cemeteries and at old road crossings, in old peasant courtyards, in country houses, on chests and beds, on chairs and benches, on clothing, on all sorts of instruments belonging to peasants, shepherds, fishermen, hunters, sailors, blossom the small but colorful flowers of peasant art, which is governed by its own rules on style. We find them in carving, in painting, in wood, in clay and leather, in cloth and embroideries, yes even hammered or moulded into metal, and painted or etched on glass. They form and decorate the costumes of the peasants and can be seen in the houses and barns of the peasants in modest, but good material, proportionate and characteristic architectural forms.

Peasant art has been correctly designated as impersonal art, for in the fine arts the personality of the artist is decisive, so much so that we speak of a "Raphael" or a "Dürer" Madonna; in applied art, however, the artist is non-existent. None of his individuality does he put into his creations when he uses the motives and forms of peasant art for decorative purposes, for these belong to everybody, just as the language, songs of the people, and customs. They have often been the outgrowth of conditions, and in some cases have been the same for thousands of years. In ornamentation, which is often the same the world over, there are not even any national traits. The same sun, wave and plant lines, the same interlaced ribbons, spirals, circles, wreaths, the same stereotyped plant and animal outlines we have in Germany are to be found in the applied art of other European and Asiatic peoples, for in many cases they are older than the present civilized nations.

A detailed study discloses characteristics of a people or tribe, and the schooled eye can detect the difference between a German and Russian or Finnish production, even distinguish the finer shades of difference between the Frisian and Austrian Bavarian, between the Rhineland and

East Prussian. The reason for this lies in the fact that the same motives are differently formed and arranged, and different patterns are used for the flower and animal outlines, in accordance with the life of the various people. The people of North Germany living on the sea use sea animals, waves and ships, the South Germans the mountain deer, pines, and cows for their motives. Intellectual movements too and the character of the people themselves, developments of racial characteristics, the landscape and economic conditions, the influence of the neighboring peoples,—all these affect the peasant art of the people.

Thus peasant art is a mirror of the life of the people, the life of the sea-going people, the shepherds, the peasants, Catholics and Protestants is reflected in its motives. The simplicity, however, is everywhere the same, the same homeliness, the same warm colors, and often a fine and rare play of lines. Many an Alpine hut, many a peasant home, many a fisherman's house holds a rare treasure, although civilisation with its industrial progress has served to suppress such old national objects of culture—now seen in some places only in museums.

It is the small town and large museums for ethnology that have become the life savers of German peasant art. An especially large collection can be found in the Focke Museum (Bremen), the Altona Museum (Hamburg), the National Museum in Hanover, the Bomann Museum in Celle (Hanover), the State Collections for Ethnology in Berlin, the Home Museum in Marienburg (East Prussia), the State Museum for Saxon National Art in Dresden, the Museum for Applied Art in Feuchtwangen (Bavaria), the German National Museum in Nuremberg and the Museums of Ethnology in Vienna and Graz.

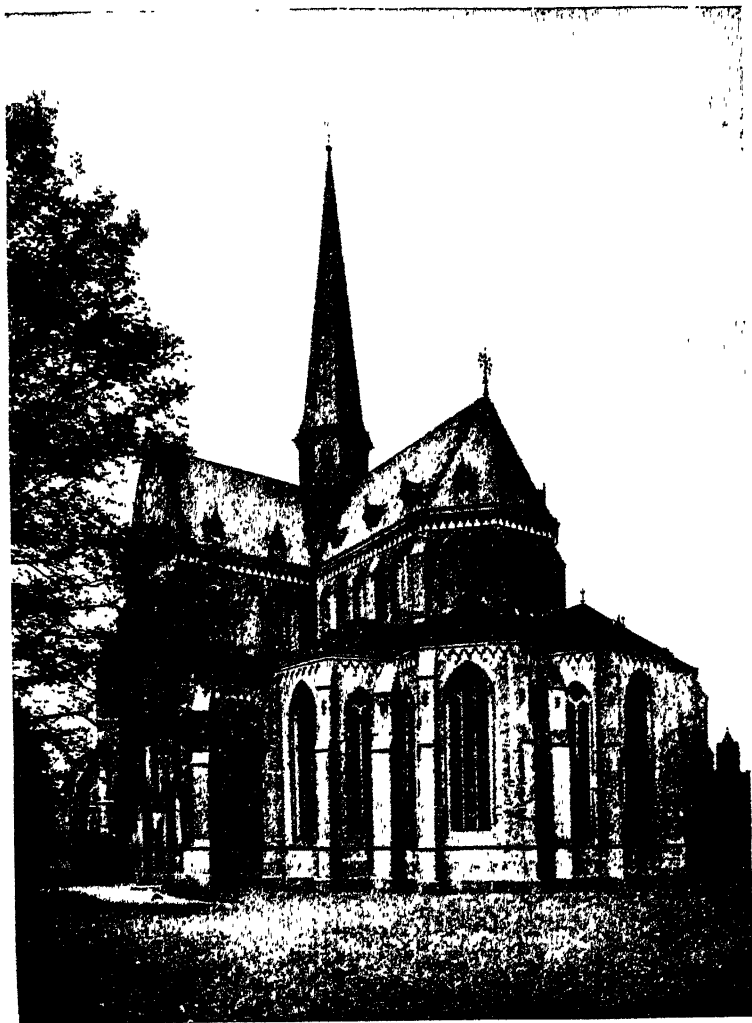
In 1929 there is to be an exhibition of German national peasant art in Dresden, which will give a splendid review of this interesting but neglected branch of art.

Alois Riegl was the first to take a scientific interest in this form of art.—That was in 1894. It is only in the 20th century that monographs with illustrations of peasant art of the various German districts were published: examples are publications by Michael Haberland (Vienna 1911), by Oscar



Bonn on the Rhine. View of the Courtyard of the Cathedral

12th Century



DOBERAN IN MECKLENBURG, CHURCH

14th Century

Schwindrazheim (Vienna 1903 and Stuttgart 1925), and the late monographs edited by the minister for art, E. Redslob. The reproductions appearing in the special editions of the Studio are especially beautiful. Peasant Art in Austria, London 1911. Peasant Art in Italy, London 1913. A valuable review of the whole European peasant art is to be found in the book by Helmuth Th. Bossert with its hundreds of colored reproductions.

Victor Geramb

The Small Town of Germany

German culture is the result of her past. Germany has not been a country with one capital, but a varied company of big and little states with many cities and towns, each of them a "capital" for its own small territory. Therefore one cannot know German culture without knowing German small towns. To be sure, history peers forth from many a large city too: on the market-place in Bremen, in the Langgasse in Danzig, in the Main quarter in Frankfurt history remains alive. But there the old parts are surrounded by new things, are measured by new standards, and are cut off from the peasant land for which they were once the goal and crown.

The great Prussian king and his ancestors and descendants made the glitter of victorious regiments radiate from the small town Potsdam. Goethe, with the Duke Karl August, gathered the wealth of world-stirring literature in narrow Weimar; Jena had room enough for Schiller, sheltered Ernst Haeckel and the Zeiss industrial plant. Once in little Wittenberg, Martin Luther kindled the conflagration of the spiritual and bloody conflict in Europe; sparks of a new doubt were thrown into the world by Friedrich Nietzsche from quiet Naumburg.

Thus when Germany became wholly bound up with the economic life of the world, she brought forth her peculiar and best values from her small towns. If you would know the individuality of our country, you must not linger only in Berlin and Leipzig, Dresden and Breslau, Munich and Cologne. You should take an automobile and drive around the circle of little old

nests which are grouped at a fit distance about each of the larger cities. You should drive from Frankfurt to Büdingen, Friedberg, Wetzlar, and Weilburg, to Limburg and Runkel; you should travel from Hamburg via Lauenburg, Lüneburg and should go via Mölln into the once great, mighty Lübeck. Coming from Berlin you take in Brandenburg and Travemünde, Zerbst and Dessau, travelling to the Baltic coast you should not leave Neubrandenburg and Stralsund unseen. Any one who has business in Hannover, may go there via Hildesheim and Hameln as far as Lemgo, via Carlshafen and Minden to Cassel, via Goslar and Halberstadt to the Harz. Wonderful little old towns are easily found in Schwaben and Franken, by the Neckar and the Mosel, the Main and the Donau—not so easily Bautzen in Sachsen, Hirschberg by the Riesengebirge, Soost and Wiedenbrück in Westfalen. For every journey to the Alps a few beautiful cities can be put on one's program: from Würzburg—Rothenburg, Dünkelsbühl, Nordlingen, and glorious old Ulm.

But enough of names: if one town is named, the other three justifiably consider themselves neglected and forgotten! There is no possibility of exhausting the knowable, or of knowing everything! The only important matter is the leading idea: Germany still lives partly in small towns, and it is through these that it can be understood.

It is the small towns, for instance, that make German singing, painting, and wandering comprehensible; without the small towns Gottfried Keller and Eichendorff, von Schwind and Ludwig Richter, Spitzweg and Wilhelm Busch would be impossible. The period of romanticism with all its merit and weaknesses, gave rise to a strong artistic delight in the small town.

The characteristic small town of Germany is known the world over: it is a community complete in itself. Mediaeval fortifications, a ring consisting of rampart, moat, wall with towers and gates, give it a boundary, rounding out, and completeness of form. In front of the ring are gardens and fields, meadows and orchards—in short, countryside. Inside the ring are court-yards and houses, streets and alleys, fountains and churches, town-hall and market, in one word—town! This strong contrast between country as a perfectly open landscape and town as a thoroughly worked

out human product gives the mysteriously charming effect of the German small town. From the fact that town and country are clearly separated through the line of fortification, there has developed what the large city lacks—a distinct aspect as seen from without, characteristic features which make the observer understand and be impressed with them at the first glance.

Here one walks through the mysterious darkness of a heavily vaulted city gate between rows of gables which seem to speak like people. The roughness of the cobblestones is not so much annoying as expressive still marked, as it is, by the heavy march of ancient warriors. Round the townhall there is still an atmosphere of scaffold and stake: in its shadowy halls there still hover the pride, prosperity, and justice of a significant citizenship. Nowhere else does the Gothic cathedral seem to rise to such a threatening height as here from the narrowness of the winding streets. Nowhere else do the fountains seem to plash and whisper so confidentially in the night, or the bells to roar and toll so full of meaning from their strange belfries. Indeed, here the dimly glimmering moonlight seems to have a special affinity with the steep, slanting surfaces of high gabled roofs where through the chimneys, at times, not only clouds of smoke rise from reputable kitchens, but also witches on broomsticks, where cat's-paws sneak along the gutters, where from little windows young poets peer forth. . . .

Gustav Wolf

German Bourgeois Architecture

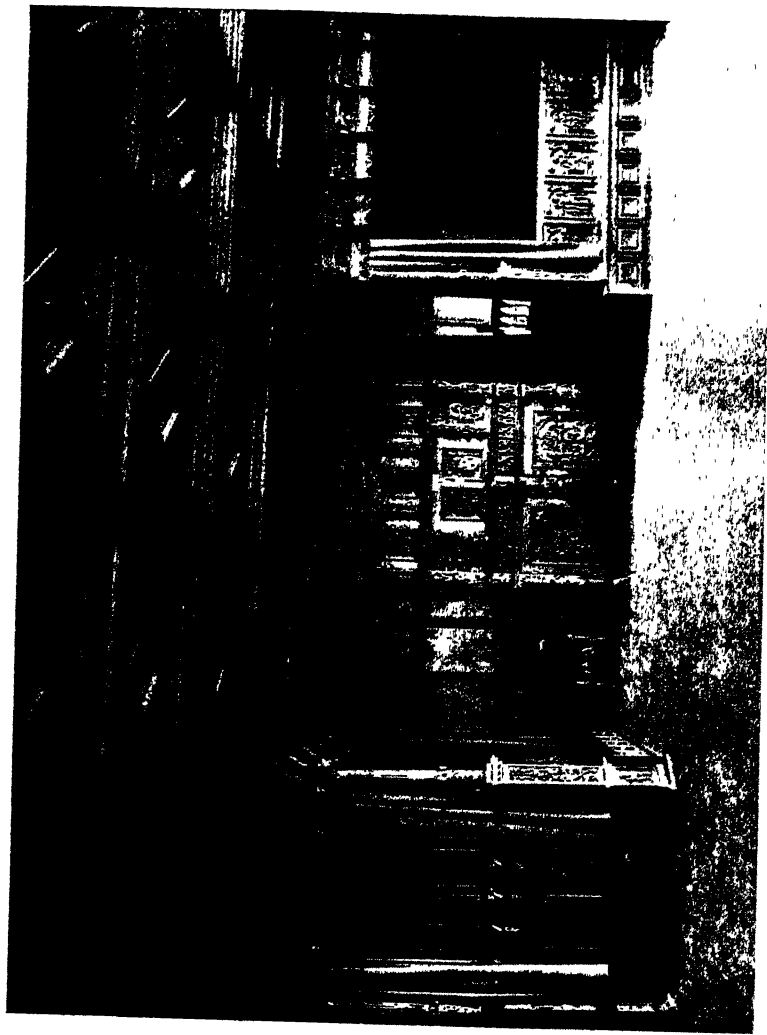
IN THE MIDDLE AGES

It is in the thirteenth century, that we first find free citizenship in Germany. In France and England at this time the monarchical form of government had taken a stronger hold: in Germany, however, just as in Italy, the power of the townspeople, and with them the power of the towns, had increased. Culture and civilisation, which up till now was reserved solely for the nobles and the churches, became an integral part of the life of the bourgeoisie in the towns. A fine community life was the result. This

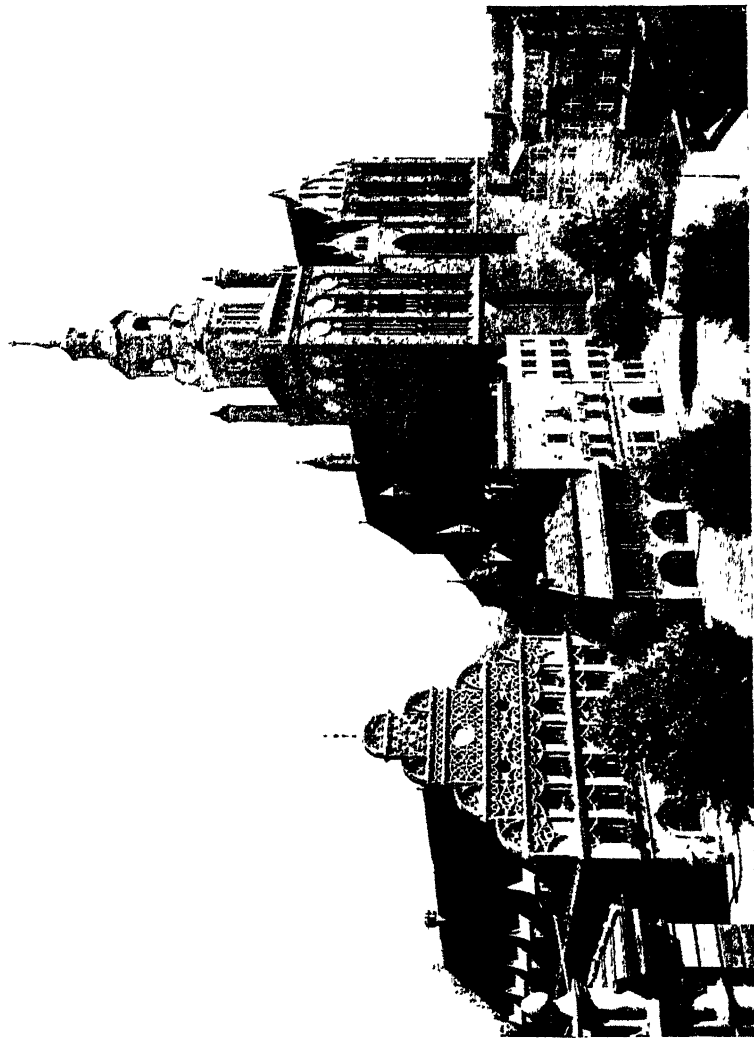
development is exemplified best in the so-called Free Cities, the Hanseatic cities. City governments became democratic, guilds were formed and took the lead in municipal affairs. A varied life of many interests was opened up for the people living in towns.

It was not only the building of city walls and towers, not only the endeavor to build the most beautiful and best lighted churches and thus compete with the clericals, which the leaders in city affairs took upon themselves, the social welfare of their fellow citizens was no less a problem which they considered their duty to solve. Their high ideals we see pictured in the towers and walls, the large Gothic churches of many an old city of the Middle Ages. Their insight into human nature and feeling for the needs of their less fortunate citizens we see in the homes for the sick and aged, the hospitals, the poor-houses. In addition to the city hall, the pride of the bourgeoisie (a special article on this subject follows), this community and general welfare idea developed another type of municipal building, the arsenal for the weapons of all able-bodied men, also the "court arbor", where justice was meted out, the office for the regulation of the use of salt so valuable at that time, the public dance hall and drinking rooms for the social life of the people. And what an interest the citizens showed in the beauty of their city! Even the shelter for the market vendor was made subordinate to the general architectural idea, and some cities even today show us what great love and pride these citizens took in their home town. What endless variations we find in the fountains, how very important did the city fathers consider a proper setting for the water supply of their people.

It was, however, not only the representatives of the city, which embodied the community idea, there were also groups of men, brought together through their common interests, such as the guilds, or the later associations, the shooting guilds, brotherhoods, lodges; they too erected large and interesting buildings. The city towers, the sign of the town's strength, the North German Rolands, which must also be interpreted in the same manner, are a record of a powerful bourgeoisie, fully conscious of its common fate. And how many-sided was the life of the German burghers



Meldorf in Holstein. German Peasant Interior, 1568



Stargard in Pommern, a North German Small Town

and still is.' This life the character of the people, the landscape and building material at hand, all served to give an individuality to the architecture of the different districts. In South Germany the stone buildings, on the Rhine and Mosel the slate roofs, the framework houses of North Western Germany, the serious brick buildings of North East Germany, all these left their mark on the beauties of that time.

Wandering through Germany from South to North and from East to West, in every place where modern industry has not made invasions, we find picturesque beauty. A few examples of this strong and beautiful bourgeois architecture are mentioned here to give an idea of the abundance and prosperity of the German towns at this time: The walls of Nürnberg, Rothenburg, Dinkelsbühl, and Nördlingen in Franconia; Stendal, Tangermünde, New Brandenburg, Templin in East Germany are still worthy examples of Middle Age fortifications. The large bourgeois hall churches of Swabian Gmund, the mining towns of Schneeberg and Annaberg in Saxon Erzgebirge, Prenzlau and Stralsund in Eastern Germany, and many other places show the depth of religious feeling among the bourgeoisie of the Middle Ages. The stores in Constance and Freiburg in Breisgau, the city scales of Zittau, the "court arbors" of Berlin, Stendal, and Tangermünde, the market arcades in Münster in Westphalia, Görlitz in Silesia, Marienburg in West Prussia, the homes for the aged and poor in Bremen and Lübeck, all these are buildings of the Middle Ages which show the interest taken in social welfare at that time. The Gürzenich in Cologne, the Red House in Trier, the City Wine House in Münster in Westphalia were built to further the social intercourse of the citizens. The Rolands of Berlin, Brandenburg, Bremen, Halberstadt, Perleberg, and Stendal in Eastern Germany, the city tower of Halle on the Saale show the power and strength of the bourgeoisie. The Krameramtshaus (shopkeepers' official house) in Münster in Westphalia, the Knochenhaueramtshaus (Bone breakers' official house) in Hildesheim gave important guilds an official character. The beautiful fountain in Nuremberg, the market fountain in Brunswick, the angel fountain in Wertheim on the Main, the St. George's fountain in Rothenburg enhance the beauty of the squares. The following are a few

of the guild house, Kaiserswörth in Goslar, the Gewandthaus in Brunswick, the Linen House in Frankfurt-on-Main, the Craft's House in Bremen, the Tanner's House in Memmingen in Bavaria, the House of Black Heads in Riga (German merchants), buildings of very great beauty, milestones in the development of architecture. The Wedding House in Hameln also shows a broad-mindedness and architectural insight.

These centuries of the late Middle Ages and first part of modern times were periods of prosperity for the bourgeois architecture, for then it was that the large community buildings were erected. The consciousness of a social, religious, and political community idea was limited to a certain extent rather to the city organisation, but this fact made it more exclusive and effective. If we consider that such city organisations, large and small, had their own individual character, due perhaps to the local economic activity, to the character of the landscape or the kind of building material at their disposal, or even the character of the people, we can easily understand the varied architectural forms found in Germany. *Albert Gessner*

German City Building

German cities of the Middle Ages were laid out without any consideration of the aesthetic effect of the location. Practical, in fact usually economic reasons decided the site. For their colonies the people of the Middle Ages chose bays which extended far into the country (Lübeck), crossings of important roads (Leipsic), passage ways over rivers and swamps (Berlin).

These people, however, knew how to adapt their plans for the city to the contours of the land. They did not first lay out their plans on paper, but on the ground, taking into consideration their own needs. This is the reason why German cities are not schematic and stiff, but seem to be one with the landscape, an integral part of it.

In accordance with the needs of the time the city builders of the Middle Ages concentrated their attention on the impregnability of the location.

The cities which looked the most impregnable drew the merchants, and the prosperity of the cities increased with development of commerce and growth of trade. It was, therefore, to the interest of the citizens to extend their city walls and make them as conspicuous as possible. It was the architecture of the towers and gates in which they were chiefly interested. For these they chose a monumental construction and decorated accordingly. When the writers of the Middle Ages praised the beauty of a city they boasted of the number of towers and gates and the strength of the fortifications. In many places we can still see the splendor of these buildings. In South Germany Nuremberg deserves especial mention, the city of Albrecht Dürer, and Rothenburg is an almost perfect example of a city of the Middle Ages. In North Germany Tangermünde and Stendal have especially charming sites. The former has preserved all the Romance of the Middle Ages better than any other place.

It is, however, not the walls of the city which draw our attention on first seeing the city, but the chief churches. Here too prestige was the reason for the building of such large churches as are seen in Dantzic and Lübeck on the Baltic, Magdeburg and Tangermünde on the Elbe, churches which could be seen far and wide towering above the outline of the city. These city churches defined the character of the city, showed the pride and power of the bourgeoisie. The decorations inside the church were in harmony with the monumental architecture. Leading artists of the times, glass painters, sculptors, bronze workers all aided in this decoration. The bourgeoisie with their idea of freedom demanded a larger and better church than that of the clericals. The churches of Nuremberg are an especially good example of this, there we find some of the best works of Peter Vischer, Veit Stoss, and Adam Kraft.

Thus it was that two things, a feeling for art and a desire to uphold their prestige, served to perfect the contours of the cities of the Middle Ages, so that even today they call forth great admiration.

Inventions of modern times, especially military inventions, together with a change in the political structure of the state in Central Europe, caused a change in city building. During the Middle Ages it was the

bourgeoisie which decided the character of the cities. later it was the reigning princes who defined the general aspect of the city.

It was Louis XIV who created Versailles: in Germany Carlsruhe and Charlottenburg were laid out. The palaces of the reigning princes became the center of the city. The city was planned with a view to making this the most important point. Only a small portion of the entire city was left to the bourgeoisie, the larger part was reserved for the princes and their court. Thus in Carlsruhe a site more than three times the size of the actual city is reserved for the park and the castle.

Even in the smaller cities, where the lesser princes lived, the same principle was applied: examples of this we find in Oranienburg near Berlin. Rheinsberg, Ludwigslust. Broad avenues lead to the central castle park. Just as in the theater the stage is the center of attention so the palace is the center of attraction in these cities. The streets lead to the castle, are broken into a certain rhythm by squares. Just as the scenes in a theater increase the effect of distance, so these squares serve to give an idea of greater space.

The street as such became a significant part of the city. Even Palladio, the great master of the Italian Renaissance, used the street as a definite space in his compositions. Now it was necessary to change the spacing so that the perspective would be uniform. In order to preserve the uniformity of the streets, regulations were issued by the police in charge of building. These decided the height of the houses, of the stories, in fact all the details of the shops and houses, even of the façades of the bourgeoisie houses. Potsdam is a characteristic example of this.

This period of city building, the city building of the princes, is considered the best epoch. With the French Revolution and the great expansion of the 19th century new problems were presented, the solution of which is the task of the present and future.

Jobst Siedler



Sterzing, a South Tyrolese Small Town



Münster in Westphalia, Town Hall, built 1335

German Baroque from Mainz to Vienna

It is not necessary to be a prophet to prophesy that in twenty years travellers will go to South Germany and Austria to see baroque art, just as they now go to Italy. In a generation Salzburg, Würzburg, Passau, and fifty other cities and buildings will be a great revelation to the art loving public, just as Siena und Perugia are today. An ever increasing number of art friends as well as the art connoisseurs realize that German art of the 17th and 18th centuries conceals unexpected beauties, that German architecture created its greatest works during this period, works of art which can be compared with those of Johann Sebastian Bach. As in all great periods of art, architecture took the lead at this time and other arts a secondary place. Artists were especially interested in the big problem of monumental architecture, the formation of a great uniform central room and subjoining rooms. Art, therefore, belonged primarily to the church and court. Gradually it went over in a very charming manner to the bourgeoisie. The character of this art is stormy and passionate, ecstatic and at the same time full of overflowing graceful love of life. Westphalia is the most western point where this succulent German baroque is found, Emsiedeln the southern, Vienna the eastern, and Dresden and Prague the northern boundaries. German baroque is quite cosmopolitan. Italian and French architects have worked side by side with the German, foreign motives have been used together with German, the foreign element, however, has been moulded over, so that there is something original and typically German in it, a fantastic and suave art full of joy and longing.

A trip from Mainz to Vienna, along the Main and Danube, will show some of the examples of this art of which there is such an abundance.

The elector's castle at Mainz is partially Renaissance, a building of fine and splendid culture. Baroque is seen in the assembly-hall (Akademie-saal für Konzerte) with its simple elegance and painted ceilings decorated by Januarius Zick (1787).

Würzburg, the capital of the former prince bishop's see has a cathedral in Romanesque style, the interior of which is decorated in 18th century baroque, and a beautiful Mary chapel, one of the best examples of South German high Gothic. The city is, however, characterized by its baroque buildings. The residence castle, built in 1720-44, is one of the most magnificent baroque castles of the 18th century. Among the famous architects of that time who were at work in Würzburg, special mention must be made of Johann Balthasar Neumann. Rococo is seen in the splendid ornamentations in the Kaiser hall, decorated by Giovanni Batista Tiepolo with festive frescoes. The baroque churches of Würzburg are surprising because of their grace and power. On the other side of the Main there are 14 chapels to be seen on the way to Kappel, a small pilgrim church built by J. B. Neumann.

The celebrated Bamberg is considered one of the most beautiful South German cities. A view which one never forgets is that which meets the eyes on leaving one of the small narrow crooked streets to suddenly find the graceful city-hall before one in the middle of the river. A walk under the city-hall tower up to the cathedral square brings one face to face with another beautiful view, the severe Romanesque cathedral, which Kaiser Henry began in 1004, and the picturesque old residence castle, one of the chief works of the German Renaissance, and the beautiful new castle. These are all built around the cathedral square. Here all styles meet: the sculptures of the cathedral range from severe and great Romanesque to Renaissance; baroque bourgeois houses with their excesses in fantasy are alternated with houses of severe elegance, with splendid Gothic churches, and cosy nooks. In the vicinity of Bamberg there are two monasteries with churches which are noted for their beautiful interiors: Banz, a proud monastery fortress, the church is one of the chief works of Johannes Dietzenhofer; the monastery church of the Fourteen Saints, on the opposite side of the Main; this is one of the chief works of J. B. Neumann who built the Würzburg castle. Passing through Nürnberg and the two very charming baroque cities Eichstätt and Ingolstadt, we leave the Main and reach the Danube. From Regensburg, whose cathedral is one of the

best examples of Bavarian Gothic, we go on to Kelheim, where we find a charming road through oak woods to a small monastery. Weltenburg, on the Danube, the interior of which was decorated with so much delicate fantasy by the brothers, C. D. and E. Q. Asam, 1717–21. A trip by boat on the romantic Danube brings us back to Passau.

Passau is very charmingly situated between the Danube and the Inn. For the first time we see traces of Italian influence in the baroque; the cathedral built by Carlo Lurago after 1662 is one of the most important German churches of the 17th centuries.

Salzburg nearby shows us one of the wonders of German baroque art: the mighty cathedral built in 1614–1628 by Santino Solari. The celebrated Kollegien Church and the small Trinity Church were both built by the Great Vienna master, J. B. Fischer of Erlach, at the beginning of the 18th century. These two churches are striking when compared to the other wonderfully picturesque churches and chapels. Here too we see the work of the second great Austrian architect, Lucas von Hildebrandt, the Castle Mirabell. It is over this charming city that the genius of Mozart presides.

At Passau we take a ship down the Danube, a trip which is considered by some to be much more beautiful than that down the Rhine. Here we see everywhere examples of Austrian baroque. Linz shows simple and fine homes; the Postlingberg with its chapel seems like a poem by Eichendorff. Farther down the Danube we find the Monastery Melk, the proudest and most beautiful fortified monastery in the world. This great stone structure by the great master Jacob Prandauer, rises like a dream fine and dainty above the Danube. From Melk we go through the wildly romantic Wachau. Here all the little cities and monasteries ought to be mentioned, for each is more charming than the last, Dürnstein with its castle, the ancient Krems, Tulln and Greifenstein. Shortly before Vienna we make a stop at the Monastery Neuburg, the famous canon cloister sacred to the memory of the great and kind musician Anton Bruckner. Bruckner's art is essentially Austrian baroque. From here we go to Vienna.

Vienna, like Prague and Rome, is characterised by its baroque buildings. Here we find the chief work of J. B. Fischer of Erlach mentioned in con-

nection with Salzburg, the bold and fantastic Karls Church, and also a number of secular buildings, of which the Court Library, the office of the ministry in the castle, and the Palace Schwarzenburg are the most famous. Of the works by his greatest rival we admire the former chateau of Prince Eugene, now called Belvedere. Palaces, homes, churches, and chapels of fine form and surprising originality are to be found in the old parts of the city everywhere, and the surrounding country also contains a number of fine baroque castles, such as Schönbrunn (by J. B. Fischer of Erlach) and Laxenburg.

The South German baroque is more comprehensible for the modern person than any other period of art. Vivacity and joy of living are interwoven with quiet charm, monumental seriousness, and overwhelming longing for superhuman transcendentalism. No other art is so closely bound up in the people as this South German baroque. It is perhaps the most vivid and uniform that has come down to us from the past, an essential part of the great baroque culture of the 17th and 18th centuries.

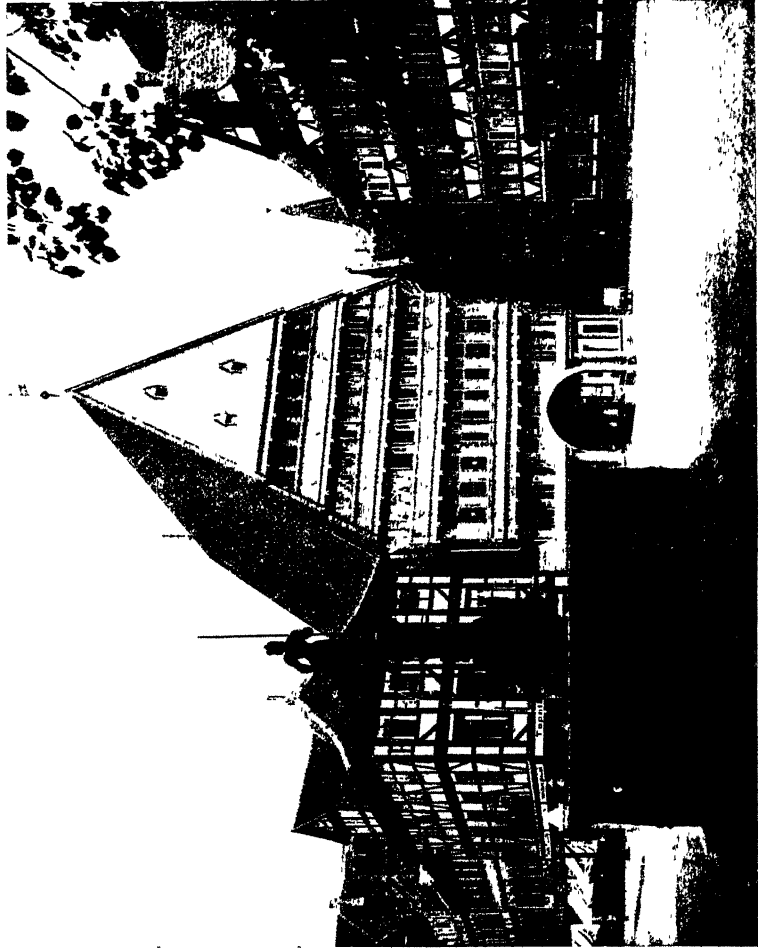
Linus Birchler

German Interiors of the Past

Germany still has a great many beautiful interiors in old palaces and castles, town- and guildhalls, and private houses. There is an abundance of beautiful furnishing to be found in rooms dating from the Romanesque period in the 12th century, up to the 19th century.

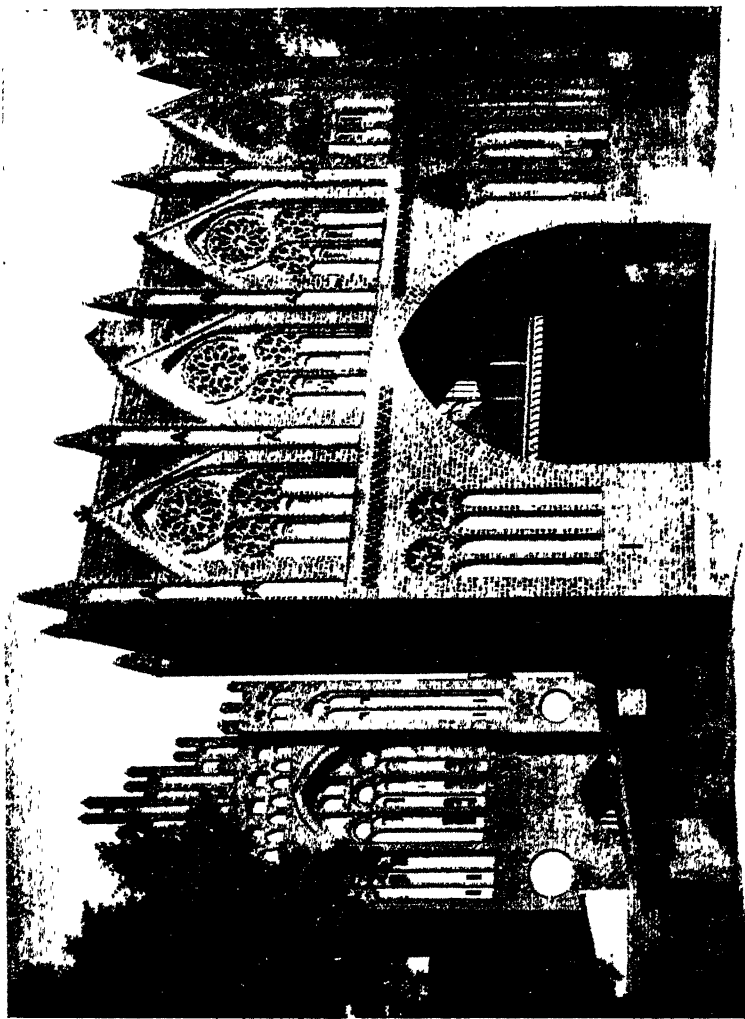
For those who can only touch upon the important points in Germany, a few of the best interiors of the chief periods are here mentioned.

The most important specimen of 12th century interior decorating of the Romanesque style is to be found in the great hall of the Wartburg, the resident castle of the Counts of Thuringia. This hall is famous because it was here that the renowned contests between the minstrels of Germany took place, it is the scene of the opera Tannhauser. This hall is still in



Hildesheim, Market Place with "Knochenhaueramtshaus" and Market Fountain

16th Century



Neu Brandenburg in Mecklenburg. Gateway in City Wall

15th Century

its original condition, with ceiling beams and round arched windows, through which there is a beautiful view of the Thuringian Forest. The walls are decorated with paintings of the minstrel contest, these latter belong to the 19th century. A fine Gothic interior of the late Middle Ages is to be found in the castle of the markgraves in Meissen on the Elbe, near Dresden. Mighty pillars and pointed arch vaulting, tracery windows and colored glass paintings are characteristic for this castle which stands so high up over the Elbe. At this time the bourgeoisie in Germany also began to decorate their homes with panelling and beautiful furniture. Two rooms dating about 1500 are valuable from the standpoint of cultural development in Germany, these are the living- and workroom of the great German painter Albrecht Dürer, in his house at the foot of the Kaiser Castle in Nürnberg, and also the little room in the Wartburg in which Martin Luther lived as Junker Jörg and translated the Bible into German.

The development of interior decorating reached its height in Germany when the Renaissance style was introduced in the 16th century. In Lower Germany the panelled hall of the townhall in Münster in Westphalia deserves first mention. It was in this hall that the Peace of Westphalia was signed, the peace treaty which marked the end of the Thirty Years' War. Today the portraits of the men who signed this peace treaty are still hanging on the walls. The finest example of Renaissance style in South Germany is to be found in the large assembly-hall of the Augsburg townhall, the so-called Golden Hall. This hall has a richly carved and gilded ceiling and is heated with beautiful glazed porcelain stoves. Among the living-rooms of this period special mention should be made of the bedroom of Marcus Swyn of Lehe in Ditmarsch, now in the museum in Meldorf in Sleswig Holstein. The same two old canopy beds with rich carvings are still extant. Similar rooms are to be found in the museums of Flensburg and Kiel. In South Germany one of the most important examples of fine interiors is to be seen in the patrician Fugger House at Augsburg, the home of the famous merchant family of the 16th century.

With the inauguration of the baroque style, the latter part of the 17th century, we find an increase in the power of the princes and nobles in

Germany, and with this a period of prosperity for architecture. mostly in resident castles and palaces.

Of the large number of splendid examples of this period in Germany only a few can be mentioned. These, however, would be well worth the visitor's attention. The baroque rooms of the prince bishop's residence in Bamberg with their fine stucco ceilings and paintings, and for those who take an automobile trip from Bamberg to Nürnberg, the castle at Pommersfelden, which is still completely preserved and has a very large and imposing entrance hall. The Kaiser's palace in Berlin must also not be forgotten; this was the former residence of the Prussian kings and contains beautiful assembly-halls decorated about 1700. The height of German decorating, however, we find in the rococo castles. In order to get at least some idea of this period the visitor ought to see the former prince bishop's castle in Würzburg with its beautiful ceilings decorated by Tiepolo, and also the Kaiser Hall, a wonderful room with splendid lighting. Rooms with such effective decoration as those found in Würzburg and the neighboring castles on the Main, are probably the only ones of their kind in the world. Any one visiting Germany must, however, not fail to visit the summer residence of Frederick the Great at Potsdam. Sans Souci, an example of German rococo style in its completest form used in decorating small rooms. Especial mention must be made of the round library of the great king. It is panelled in cedar and still contains his books. Interesting too are the marble hall for the Round Table of Sans Souci, and the room in which Voltaire lived when he visited Frederick the Great. This room is decorated with carvings of birds and flowers and beautifully colored.

Hermann Schmitz

Concerning Old German Gardens

Ever since the end of their days of settling-down, the Germans have been a great people for gardens. Even when the Anglo-Saxons wandered to Great Britain, they brought their love of trees and flowers and gardens with them from their German home, and to-day the garden is the link which in all lands of Low German-Anglo-Saxon speech and in every part of the world remains an unmistakable sign of the close brotherhood of race.

He who would discover the primary cell of this thousand-year old cultural peculiarity, must journey to the land of its beginnings, to the region lying between Osnabrück and Oldenburg. Many names among the peasants there are the same as those of English noblemen. Here reigns in its purest form the ancient desire for full and independent mastery over wood and field and pasture. I say this in contrast to the Slavic peoples in Eastern Europe, where since the most ancient days the village has been a communal possession. This sense of ownership peculiar to Low German farmers has remained active in Great Britain and North America, South Africa, New Zealand, and Australia, and to-day the Low German-Anglo-Saxon community of speech is the greatest on earth.

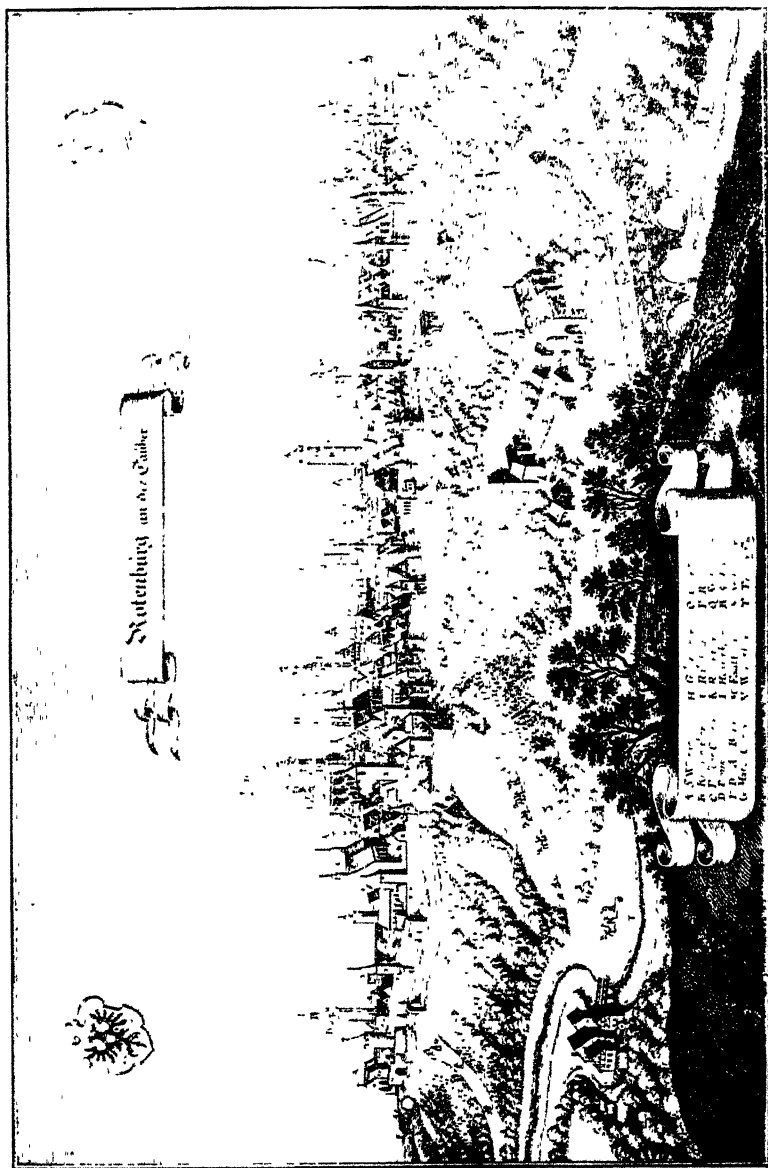
He who would visit the farms of this neighborhood, must seek out the many groves, in the midst of each of which there lies a roomy farm. It is best to leave the train in Badbergen and ask one's way to Farmer Elting. Ancient yew-trees (*Taxus baccata*) stand here and there on many neighboring farms, formed in the course of many a century into strange and mighty forms of garden sculpture, just like those on many English country seats. Ancient furniture, sometimes dating back to early Gothic times, stands in the great halls and in the old-fashioned rooms, faithfully handed down from mother to daughter. Historical documents, dating from the earliest period when writing first became known, are found in many families.

To-day this region on the borders of the province of Holstein is extremely out of the way, and unfortunately accessible only to those who are able to make a prolonged stay in the country, or who wish to make a deeper study of the close connection between the gardens of the Old and the New World.

Everywhere in the wide districts of the German tongue, we find evidences of the old era of gardens. To be sure, the industrial development of the towns has caused nearly all the numerous citizen's gardens, which once surrounded every German town, to vanish. The great extensively planned gardens created everywhere by princes and bishops have remained.

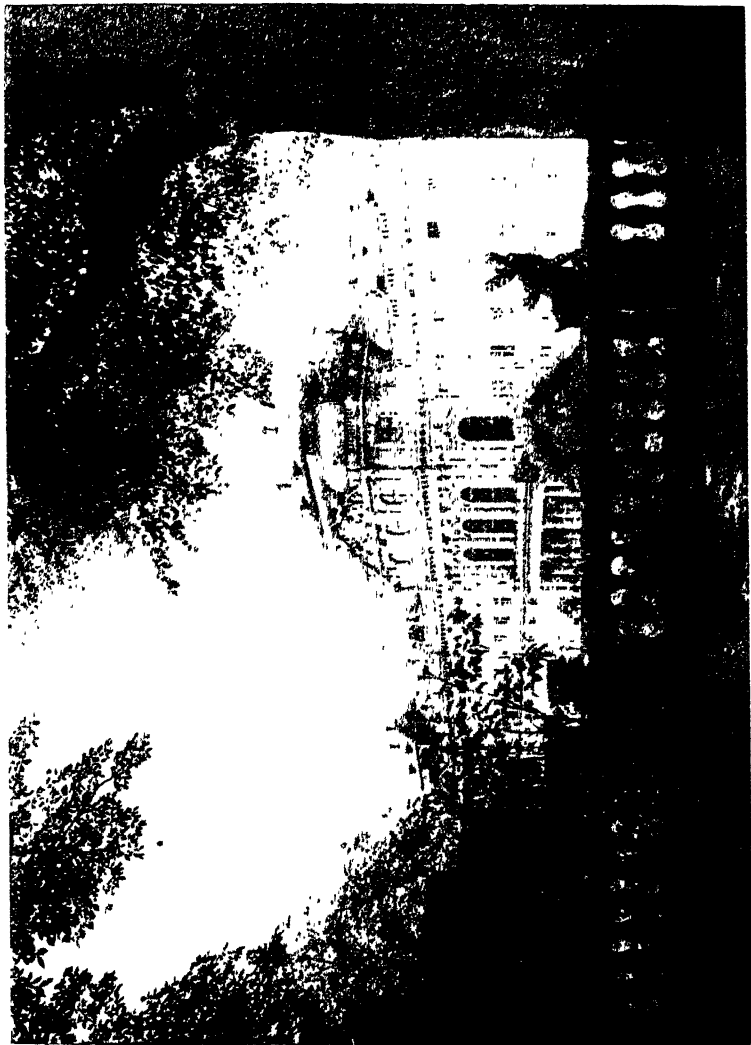
In Potsdam, for instance, in its essentials quite undisturbed, lies Frederick the Great's garden. Sanssouci, flower and fruit terraces built up with infinite pains out of the sterile sand. In a wide circle about this centre, the garden architect Lenné created in the middle of last century a vast park, the boundaries of which are the villages and settlements of Neu Babelsberg, Nikolassee with Pfaueninsel (or the Isle of Peacocks), Neuer Garten, Nedlitz, Krampnitz, Bornim, Bornstedt, and the garden of the New Palace. A really vast stretch of landscape with deciduous trees and large natural lakes has been formed into a harmonious unity. It is probably the largest park landscape formed by human hands which can be found in Europe.

A few hours by motor from Berlin lies Wörlitz, the summer residence of the Dukes of Dessau. Here, from 1769 to 1773, the first attempt to create a garden in English style and on a large scale was made in Germany. To be sure, it was petty in many ways, but historically speaking it was a bold and successful attempt. Wörlitz is particularly valuable to the German, because it was here that Goethe was inspired to attempt something equally fine in Weimar. Goethe, the great poet, became just as great a gardener, in that he created the well-known park at Weimar upon a restricted piece of ground which was but ill-suited to the purpose. The park of Weimar in its turn taught its lessons to Prince Pückler, who was later to become so famous. Pückler was in the service of Duke Karl August at the time that Goethe undertook the planting of the park.



ROTIENBURG ON THE TAUBER

After an Engraving by Matthias Meun, 1660



WÜRZBURG, "RESIDENZ"
Built by Balthasar Neumann 18th Century

Prince Pückler then created the classic masterpieces of landscape gardening. He changed his ancestral seat at Muskau from an uninteresting piece of country to the very ideal of a large and spacious park. When he found that his means did not suffice for the keeping-up of such a vast estate, the Prince retired to the smaller estate of Branitz. In a few years this was also transformed into a very jewel of landscape gardening. Muskau and Branitz can be conveniently reached from Berlin by car, and are to-day the most famous seats of learning for the educated international world of gardeners.

The wonderful gardens laid out at Schloss Herrenhausen near Hannover are created in quite another spirit. Lenôtre, the French master, planned them for Duke Ernst Johann of Hannover, and the Prince Elector Ernst August had them enlarged to twice the former size. Herrenhausen Castle is certainly the most beautiful and perfect copy of a French garden in Germany. The plan appended gives a good survey.

Passing from north to south, another former princely residence comes soon after Hanover. This is Cassel. It is worth while to call a halt here, for in addition to the rich treasures of pictorial art in the museums, the gardens of Wilhelmshöhe must awaken a lively interest.

However original and true to style the gardens of Herrenhausen may be, it cannot be denied that they have a certain stiffness. The huge territory of Wilhelmshöhe, on the contrary, has so much dramatic movement in design and execution, that we puzzle ourselves in vain to think of anything that can compare with it. It follows a strict plan, to be sure, but it is no formalism, no barren following-out of a scheme. Gueriert, an architect from Rome, fashioned a mighty hill according to a bold plan into a single harmony of architecture: stone, water, wood, and landscape. Only the upper half of the original plan could be carried out, but succeeding generations stand reverentially before one of the noblest gardens of all time.

We do not need to travel far. In Würzburg we already find another beautiful garden, and once more the child of another age. It is the exquisite rococo garden surrounding the bishop's castle, built by Balthasar

Neumann, one of the best architects of the 18th century. The garden has a singular history. Many heads have been at work upon it, and much of their work has again vanished. In its present state it owes most to Johann P. Mayer, a well-trained artist who was called to Würzburg in 1770. The sculptures in the garden, especially the groups of children, have long enjoyed world-fame as perfect requisites of the garden ideal of this richly-endowed period.

The most perfect picture of a garden dating from this period of the rococo lies in the immediate neighborhood of Würzburg: this is Veitshöchheim, the pleasure palace of the Bishops of Würzburg. Here we find lovely statues of gods and shepherds, peasants and mythical figures in pleasing variety. The elevated little castle is surrounded by old pergolas, temples, and arbors, ideal fountains and ornamental waters, and richly decorated balustrades in Italian-French style. Up to the year 1830 the hedges were still cut according to the old forms. Much as it is to be regretted that owing to stupidity this treasure among gardens should have suffered such an impairment to its perfection, it remains even to-day a garden full of the utmost charm, which would repay any garden enthusiast for the longest journey.

No one ought to hurry away from Würzburg, for it is one of those nooks of the old Continent which are most deeply saturated with architecture and the art of the garden. Bamberg, that rich city of art, is a most desirable one-day tour, from Würzburg. To be sure, the gardens have vanished, like the imposing Seehof; but the town is overloaded with the most noble treasures of sacred and profane architecture and sculpture. There are few towns so surprisingly and beautifully set in a lovely landscape.

The next halt might be made at Munich, which owns quite a number of well-known gardens at the periphery of the town. Besides these, the English Garden lies in the very heart of the city, laid out by Sckell, a master among gardeners, on the banks of the "River Isar, rolling rapidly". Here in the English Garden, the layman is apt to be deceived by the natural simplicity of the perspectives into neglecting to value the extreme skill of the designer. The connoisseur, however, knows how to value pre-

cisely this quality as the finest and most moving evidence of the sovereign creative power of this great gardener.

Nymphenburg, where the houses of Munich dwindle away, formed until the end of the 18th century a magnificent unity of castle, garden, and landscape. As its name implies, it is a water palace: its garden was laid out about 1700 by Carbonet, and above all by Girard, at the command of the ambitious Prince Elector Max Emanuel. In the boldness of the lines of the original plan, Nymphenburg forms one of the finest garden-pictures of its age, and it is much more strongly filled with the romantic spirit than Herrenhausen, which is extremely reminiscent of Dutch prototypes. Nymphenburg is rich in a great number of the most charming rococo summer-houses, garden-houses, hunting- and bathing-lodges, hermitages, and numerous former "points de vues". When Jean Jacques Rousseau began to preach his gospel of "Back to Nature", Nymphenburg fell a victim to a falsely applied idea. Nearly all the architectural features have remained intact, also the canals and artificial ponds. It ought not to be difficult to reconstruct the old garden pictures, especially as many of the old trees are still standing. We are always inclined to forget that gardens and parks are just as much children of their age as the castles of wood and stone; and it is, therefore, out of place to alter the surrounding green according to the prevailing fashion and thus to rob the buildings of the principal charm of their green accompaniments. I call attention to this precisely at Nymphenburg, because here the once perfect unity of form between the garden spaces and the mass of the buildings, has been partially destroyed.

In the Schleissheim garden, Munich possesses another good example of the period about 1700. The principal charm of Schleissheim again lies in the aquatic arrangements, and all in all it may be called a splendid piece of work. Munich possesses in its Woodland Cemetery a good example of modern work. A visit is highly to be recommended, because we have here one of the first attempts to bury the dead simply and with dignity in a wood. The Munich Woodland Cemetery has inspired many others in Germany, and it is certainly a grateful solution for this difficult

task, so thankless for every designer. One may see many good pieces of work here, when one considers how chaotic the ideas of art are in every country to-day.

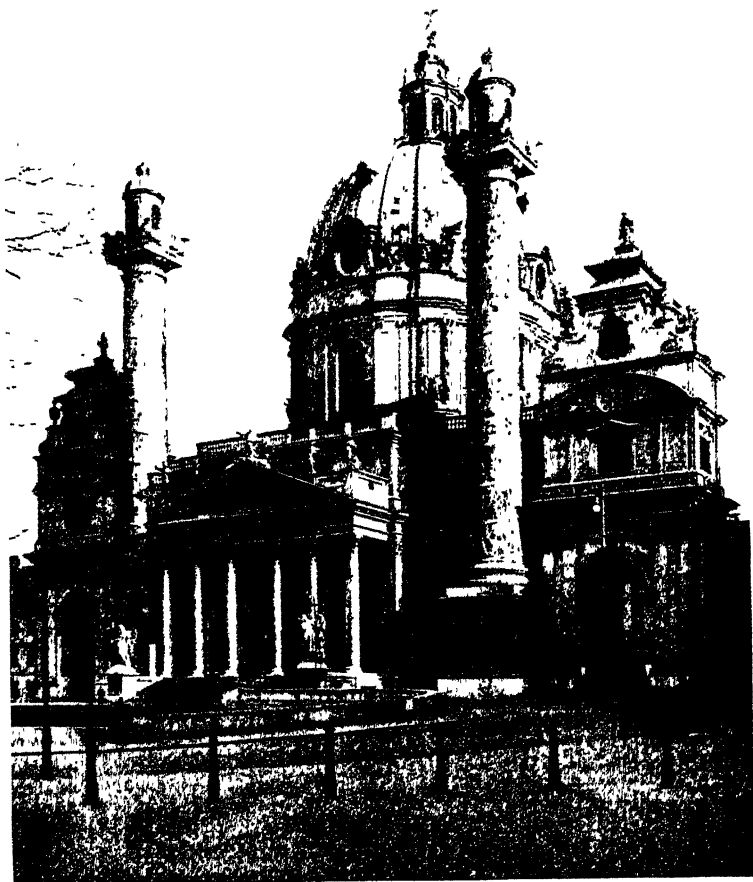
Beautiful Upper Bavaria has many other, frequently cited gardens dating from the last century, to which, however, a greater artistic value must be denied, although at the same time it should not be forgotten that no valuable gardens have originated in other countries during this dreadful art-period. The only gardening masterpieces of the last centuries are those we have already mentioned—the Pückler and Lenné creations at Muskau, Branitz, and Potsdam, gigantic works which stand to-day at the culmination of their horticultural development.

In provinces where the German language holds sway there are two more important zones of gardens, Dresden and Vienna. In Dresden the numerous and splendid garden-pictures invest the name of Augustus the Strong, that mighty, if not always agreeable, princely figure. Gross-Sedlitz is one of the places that must be seen, an absolutely monumental composition of hill and architecture, almost entirely preserved in the old spirit, although the great basins of water have been laid dry. Gross-Sedlitz is great and impressive, precisely as a torso. In the pleasure-palace of Pillnitz it is above all the bold plans that are interesting. Only one side of the original plan was carried out, but the imposing ascent from the Elbe shows of what the creator was capable. The Moritzburg, the ancestral castle of the forefathers of Augustus the Strong, surrounded by water, is bedded at once imposingly and harmoniously in the landscape. When Augustus began to reign, the castle stood upon a peninsula in the lake. To-day the situation of the castle and garden on the island, protected by strong walls reminds one of Chenonceaux. What mighty schemes occupied this restless spirit! One need only think of the plans for the new residential palace in Dresden. The "Zwinger" built by Pöppelmann was merely intended to form the orangery for this great building project. This auxiliary building forms the climax of a proud development, famous to-day all over the world. Dresden's "Grosser Garten" is to-day, to be sure, a wonderful garden picture with splendid old trees, yet, save at the centre, it betrays



Staircase in the Bruhl Castle on the Rhine

Built by Balthasar Neumann 1743



VIENNA, KARLS CHURCH

Built by Johann Fischer v. Erlach. 1716

no considerable trace of the original grandiose plans. It would lead us too far were we to mention all the splendid estates lying in a broad circle about Dresden, and built by the numerous noblemen of the court in imitation of the king. There is many a treasure among them.

The most interesting point in Vienna is the frequent mixture of the idea of the Italian garden with the French. The greatest creation about 1700, the Imperial pleasure-palace "Schönbrunn", also arose under the influence of these two cultures. We know from the historical account of the building that Schönbrunn was intended "to rival Italy's most beautiful villas". But even the great capital of the greatest court in the world at that day could not realize architect Fischer's fantastic dreams. Schönbrunn is also a torso. This must always be emphasized in order that the composition of the whole may be understood. Where the "Gloriette" stands to-day on its little hill, the whole castle was intended to stand according to the first design. When this first design was rejected, and the castle built on the old town site, it was at first intended to erect a small pleasure-palace on the Gloriette hill. But this idea also came to nothing, and to-day the Gloriette is nothing more than a very weak and weary back-scene, unsupported by any "wings" to left and right. The long period of consideration (the Gloriette was not built until 1775, by Hohenburg) caused the old, lively, and harmonious form-idea to crystallize into stiffness. To-day the delicate silhouette crowns a desolate piece of meadow, top-heavy and cut up by many diagonal paths. It is an example of how much we who give form to things are always children of our own generation. A form must be cast at once in its mould if it is to be perfect! The well-known garden, however conceals a wealth of wonderful details, true to the spirit of the whole, and worthy of a thorough examination.

The "Belvedere" is well worthy of notice. It was built just outside the gates of the town by the Austrian military hero Prince Eugene, after the defeat of the Turks. The castle is one of the finest Viennese buildings. It was built by the Prince's own architect, Hildebrandt, and served exclusively for numerous gorgeous festivities, whereas the Prince and his family continued to live in their town house. The Prince's neighbor was his old

enemy, Count Fondi-Mansfeld, who sold the property in 1715 to the Schwarzenbergs, who carried on the development of castle and garden. The estate is still a much-frequented haunt of art and is known as the "Schwarzenberg Garden." The principal beauties of the garden are the wonderfully arranged ornamental waters. The charm of the gardens of the Palace Liechtenstein, in the north of Vienna, which according to the pictures by Canaletto must once have been one of the sights of the town, has been swallowed up by the growth of the city.

I have spoken of historical gardens. May I add that to-day a tremendous increase in German garden-life can be felt on all sides? It is citizen gardens that are being created to-day, municipal gardens and great people's parks. A number of distinguished garden architects are at work, inheriting the spirit of their forefathers and forming it to suit the new spirit of the age, in order that they may continue to possess it. Towns such as Cologne, Hamburg, Berlin, and Frankfort have already accomplished great things. To render the erection of a good house and the planting of a blossoming garden possible to the citizen of to-day, is a task as great as the creation of the old gardens of which we have spoken.

Heinrich Wiepking-Jurgensmann

Later Developments in the Representative Art of Germany

If Art is the affirmation of life, then that of the Romance peoples affirms the World itself and its framework, while that of the Germanic race gives its affirmation rather to the Creator and the marvels of creation. Thus the spiritual intensity of an altar-piece by Matthias Grünewald, or a landscape by Lovis Corinth, stands out in contrast to the harmony of Rafaels (Raphael's) composition or the colors of Renoir. As over against the Impressionist, who would lay hold of life in its radiant reflection, the artist of the North gives it a new interpretation, as in the art of van Gogh,

who even on the coast of the Mediterranean remains a countryman of Rembrandt; or of Munch, the Norwegian; or of Hodler, the German-Swiss; or of Emil Nolde, in whose work the mystic conception of Nature of the northern German struggles for form. While France formally with Cézanne passed over Impressionism, in the North the reaction dealt primarily with the question of fundamental outlook upon life.

Not indeed that Germany stood apart from Impressionism; it had in fact a dominant part both in its inception and early blossoming, and as German Impressionism reached its culmination in Max Liebermann, it could trace its tradition to Menzel and past Menzel to the beginning of the nineteenth century. Indeed, in the second half of the nineteenth century there arose, as an off-set to the creations of the French Courbet, a Naturalism with Leibl, which in him, as in Hans Thoma, reveals in the depths of its conception of Nature an entirely independent elaboration. And the development in the course of the nineteenth century of that old particular field of German creative art, namely designing, was quite original. Here was revealed how little significance the theoretical contradiction between Impressionism and Expressionism had for German art in actual practice. The remarkable union of realism and fantasy, which is peculiar to German art, had simply extended Impressionism. Hence it is no mere accident that Corinth and Slevogt far transcend the limits of the style of their period, and that their contemporary Emil Nolde, in whose draughtsmanship representations of the sea rose to the most fearless Impressionism, should also represent the conscious beginning of that Expressionism which had its unconscious start in the giant work of Corinth.

Then came the younger generation, that is to say the group born about in the eighties, and forced the development to its utmost consequences; no copying—it cried—only creation. That is the masterkey! Many of these come from the study of architecture; all regard the arts as one: painting, carving, etc., and try their hand at all the handicrafts and at designing, rebelling against any limitations or specialization. For this younger generation the new association with architecture was for painting and sculpture decisive: for it sought on its part simplicity, clarity, and broad effects through

its handling of spaces. If the architect about the eighties was a draughtsman, so was the drawing of the painter a generation later, a building in itself. In this contrast may be distinctly marked the difference between the two generations. Distinctive of German art is the new vitality of the architecture of the twentieth century, which many names attest. This led to endeavors on the part of painters like Peter Behrens and Olbricht, and of architects like Messel, Bruno Paul, and on past Poelzig, to reach that clear handling of space and that intimate connection with the realities and material necessities of industry which mark the building art of today. One thinks of such names as Taut, Gropius, and Erich Mendelsohn.

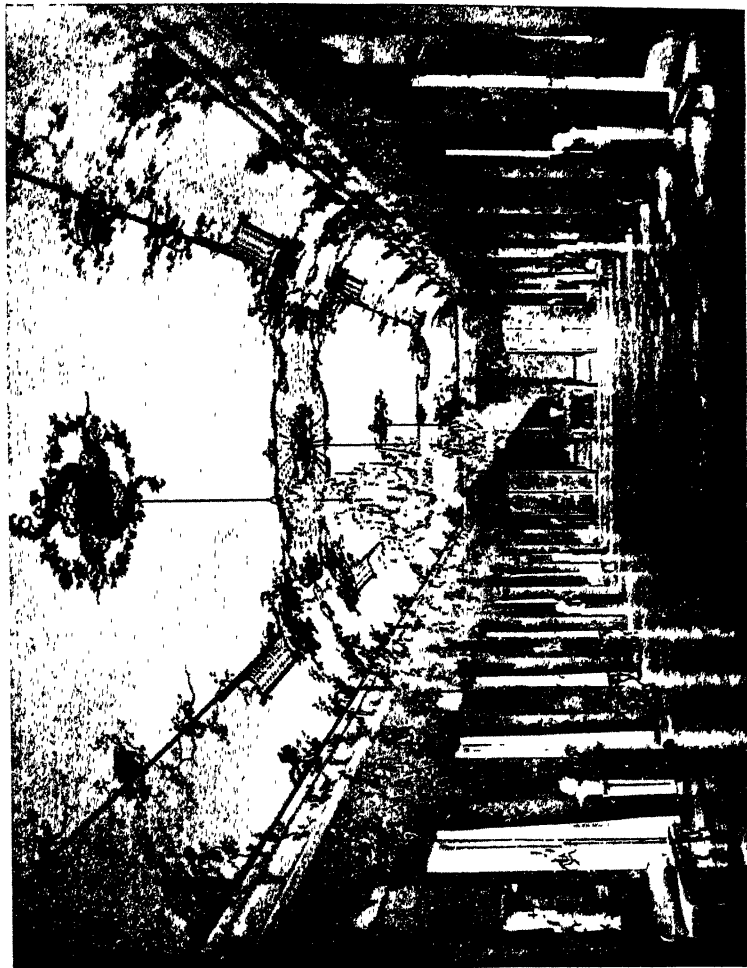
So in the Germany of today, architecture and the feeling for the building art have again taken over the leadership: while at the close of the nineteenth century the conception of architecture was out and out decorative and picturesque. Thus in their pictures the painters want to build; to build with the material of pure color, which they wish to put together in clear-cut outline; building from a sense of spiritual pressure, which finds its laws not in a copy of a section of Nature from without, but in the world-will of the Creator. They have read the Bible afresh and have dissected the soul of the modern man with the stern Lutheran relentlessness of the Swede Strindberg; they have sung hymns with Mombert and Verhaeren, and laughed to the verge of cynicism with Wedekind. These men see their forerunners in the development of German art not in the realists, but in the artistic expressions of primitive times and peoples. Thus they have won a new relationship to creative handiwork and craftsmanship. Nor do painters stand alone in this movement, for the same impulses govern both the music and the poetry of today.

World transformation, and not reproduction of Nature, is the goal of all expressionistic art. This purpose binds together Kirchner, Kokoschka, Heckel, Schmidt-Rottluff, Franz Marc, and Lehmbruck, and places them in opposition to Impressionism, with which in the training of the eye, however, and the rhythm of their work they remain connected.

The foregoing remarks treat only of one phase of the recent movement in art. Alongside the Expressionists we find the "Abstractists", who place



MUNICH, INTERIOR OF THE "RESIDENZ"
with furniture from 1755



“Goldene Galerie” in the Charlottenburg Castle near Berlin
Built by G. W. v. Knöbelstorff 1741

the creative formally in the foreground, and who characteristically received their distinctive impulse from the Roman Picasso. Some reveal a combination of constructive art with Expressionism, as for instance in the case of the animal painter Franz Marc, or the musically spiritualized compositions of Klees and in the architectural and military pictures of Lyonel Feininger, originally from America, in whose sense of space an almost mystic relationship to music is vitalizing.

It lies in the very nature of these artists that they can endure neither imitators nor yet epigones. However, there follows instead a reaction from Expressionism and strongly influenced by it, looking toward a new realism. Out of the world of social struggle, which makes men sharp observers, rises the hard world of George Gross and Dix in Berlin, of Beckmann in Frankfurt, Schäfer in Karlsruhe, and all their kindred spirits. Unflinching in the sharpness of their observation, which again leads to an almost masked secrecy, these men create an art that refuses to remain a matter of the painter's workshop, and demands that, as its language rose in everyday life, so it should be heard and understood everywhere. This tendency is intimately bound up with both the imaginative literature and the film of today, and is still in process of development. It is exercising a decisive influence upon the rising generation of artists. It is particularly interesting to note that this new realism has done wonders upon the field of draughtsmanship. This marvellous revival of drawing is in general particularly characteristic of the course of German art. Expressionism has cultivated not only the etching, a principle field of Impressionism, but also the woodcut. From the woodcuts of heads by Emil Nolde to the portraits, compositions, and landscapes of E. L. Kirchner and the cuts of Schmidt-Rottluff, so massive in their simplicity, is only a short cut. But the lithographic series of Lovis Corinth and Käthe Kollwitz may be classed with the works of Kokoschka in a unity, whose peculiar significance perhaps only the collector of later decennials will emphasize. Then too, the personal note of the drawing series of George Gross will be freed from the-stemporary entanglements, and they will be recognized in their pure artistic significance.

Herewith is described in broad outline a chief part of the artistic development in Germany. A number of distinguished artists emerge from this later movement, but behind the consideration of the several personalities stands the recognition of that inner coherence, which in the work of the individual gives it enduring value as expressing the inner character of the time.

Edwin Redslob

Creative Hands

There is a wonderful attraction in watching men at work, and especially in following the activity of their hands, and seeing with admiration that done which one would not be able to do oneself. Whoever goes indifferently past a forge where the sinewy hands of the smith form the glowing iron with heavy but skillful blows? Who does not pause for a moment of wondering interest in seeing the swift hands of a woman in the intricate play as with finger and bobbet the expensive delicate lace is woven?

How much deeper and stronger would be the impression, if we could once see the hands that are forming things great, noble, and immortal, that is: an artist's hands at work!

This heartfelt wish the film has at last fulfilled. The Institute for Cultural Research in Berlin has produced, after two years of work, two films with the title "Creative Hands", revealing to us the activity of representative artists, more particularly of painters and sculptors.

The question was not, "How does a work of art arise?" Of course the real creative process cannot be produced on a film; that lies beyond all reproduction. But the manual work, what the hands do, that the photographic plate sees. And what the hand does is of extraordinary interest, and often is just that which in the completed work lends special attraction to the eye. These films show the hand as the noblest instrument of the artist and often reveal it as the almost completely independent creator.

The hand is as different in its movements and relation to surface and space as it is in outward appearance. With the different type of objects to

be formed rises also the variety of expression of different hands. And this wide range is still further increased by the nervous activity which is based upon the artist's temperament. Moreover the instrument used by the hand compels it to special movement and behavior. The hand cannot deny, but reveals the soul that directs it.

The film shows Lovis Corinth, as he paints a landscape. Everything goes quickly. Rapidly he chooses the color on the palette, and with a jerk it is laid on after the trembling hand has directed. Meanwhile the eyes of the painter travel incessantly between the picture and the object. An exactly opposite procedure can be seen on the part of our old master Max Liebermann. After finding the exact center of the canvas with the stick, he rapidly marks in the trees with sure and rapid strokes; these form the substance of the picture. Then he fills out with blobs and blows of the brush the rest of the picture. A short, stout, strong hand is the instrument of Max Slevogt; nevertheless it is extraordinarily mobile at the wrist. Like the hop of a bird it springs here and there, and soon a view is flung directly on the lithographic stone in well indicated outline, but without any preliminary sketch.

With wide-spread arm Käthe Kollwitz draws, standing up. The great curves in which she lays down her picture with form and measure have nothing sentimental in them, they are rather puritanical, severe, and energetic. Complete routine marks the work on a portrait by Emil Orlik, who paints from nature. The hand is laid on in a detail of the face and never rests until, without any hesitation, the head is complete. This hand knows no haste, but also no introspection.

Restlessly plunging and with emphasis the hand of Max Pechstein hastens over the surface of the picture. The movements are exciting, the face twitches. Sometimes he finds the way from the palette to the canvas with the brush too long, and with the tube of white he lays on the paint and then distributes it with his fingers.

A surprise it is to see George Gross with pen and india ink at work. From little strokes and dashes there arises a whole picture with a ceaseless lifting of the pen.

We may add to the film dedicated to the painters a selection of a few characteristic personalities among the sculptors. The chief difference is the quite other part played by the hand, and especially by the fingers. While the hand in painting and drawing works through the mediation of an instrument, the hands, and particularly the fingers, of the sculptor are the instrument which without mediation deals at once with the material. Hence they have a marvellous personality of their own. They are the bearers of the whole action. Of course this applies only to modelling in clay. When a hard material like stone or wood is in question, the instrument must again intervene. Here again the method of using an instrument takes the chief place.

The modelled clay sketch gives the hand rich opportunity for emphatic movement. The hand as a creative personality stands out with astonishing clearness, and rises often to dramatic action, or reveals the tenderest feeling of the finger-tips.

Hugo Lederer models a dancing girl. Little round lumps of clay are pressed into the mass; it is in fact plastered over. The smoothing out of this mass is done with thumb and forefinger. The skin is not separately done but is simply smoothed out. With both hands the figure is gradually felt out with a gentle kneading by all the finger-tips.

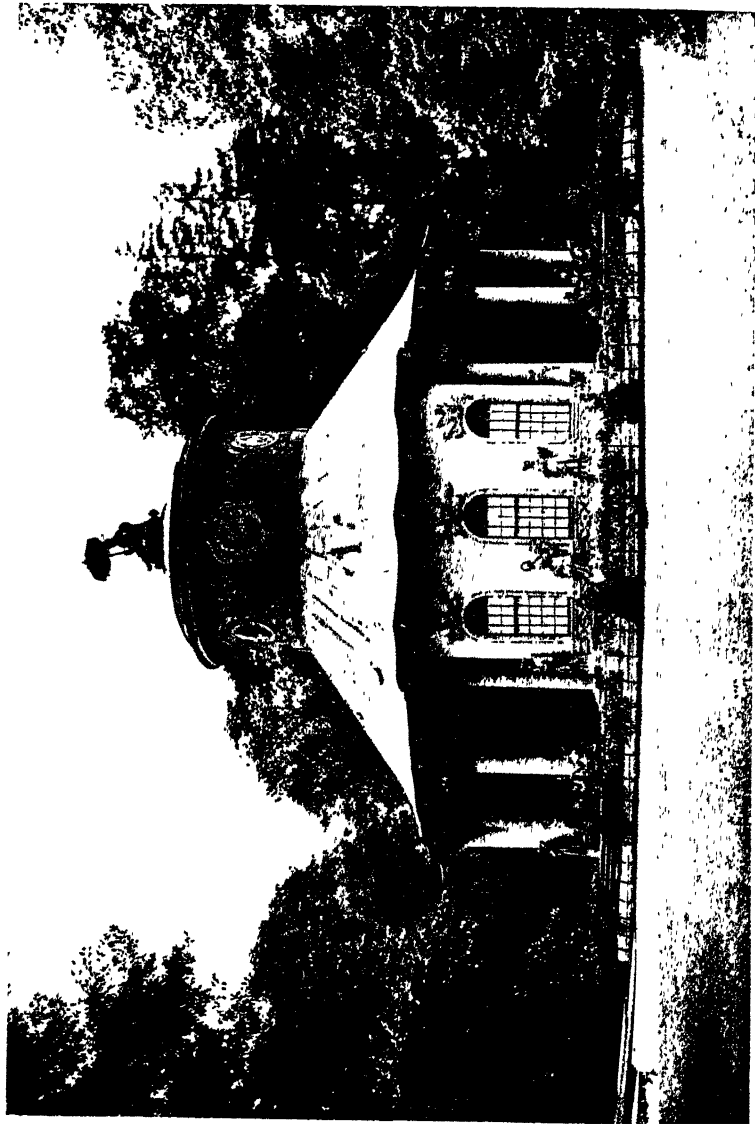
Georg Kolbe builds a little wire frame. It has in it already the charm of movement. Now the hands put on the clay, and in longer forms the soft masses of muscle are built about the wire skeleton. Now begins that mysterious play of the hands which like living things complete the body. Is the face barely hinted at, the hand moves at once over neck, shoulder, body to the feet, and returns then later to the head and moulds the face, here the finger-nails helping. In this case one remarks clearly the almost simultaneous working of both hands. The lyric undertone of Kolbe's art cannot be hidden by the working hands.

Ernesto de Fiori moulds from the clay mass the human body, but it is the body itself that is the material that becomes human. This body forms itself according to its own given law. The extraordinary temperament in the worker presents an exact contrast to the classic pose of the figure. The



HEIDELBERG. "HORTUS PALATINUS"

Park and Castle before the Destruction. Engraved by Matthias Merian, from a Painting by Touquière, in 1620



Chinese Pavilion in Sanssouci Park near Potsdam

Designed by Frederick the Great, built by Büding in 1774

hands at work present an especially attractive kind of beauty as they spring upon the task and ravish the clay mass to form living men.

The long slender hands of the much beloved animal-culprress, Renée Sintenis seem to find no resistance in the clay, which seems willingly to yield to every touch. Everything rises without haste as it naturally: the ears with their markings, the large cut-in eyes of the doe, the nostrils like the finest handiwork. The longest time is spent in moulding the throat, and lastly she gives the hind legs their outstretched slenderness. And ever again those slender, beautiful woman's hands entice to their touch the forms they so create.

This film work of the Institute seeks an international development, that it may serve both as a collection of documents and would hail as a scientific opportunity the inclusion of foreign artists. Moreover the Institute also sees in it a most happy means of furthering the cultural exchange among the nations and a deepening of the understanding of the forms of expression among foreign artists.

Hans Cürlis

Woman as Creative Artist in Representative Art

Up to the great war the world might well believe that every woman in Germany painted, or what was still more modern, worked in clay; so familiar was the figure of the girl as art student, especially in the great school of Munich-Schwabing. But the picture given us by the Berlin Exhibition of 1927 of the "Woman as creative Artist" shows us that after twenty years the number has thinned out. The great majority remained amateurs or dilettanti in the better sense of that word as Goethe used it. They remain lovers of art, who work at art not to paint or work in plaster in order to create, but rather to exercise their gifts and thus to understand. For more important than the joy or pain of one's own success or failure, is the sense of reverence for the work of the truly great, which

can only spring from deeper knowledge of the struggles of the artist and of the technique of art.

Germany can boast that through the studies of the many thousand women who painted, carved, worked in clay, or studied applied art in Berlin, Munich or Dresden, the whole level of the appreciation of art has been and is still being raised, as perhaps in no other country. German art must in the end reap the benefit of all this.

Many of these women students of art have found in applied art a wide field for their activity, but only a few have trod the weariest way of the really creative artist.

The beginning of the nineteenth century gave us one great name which the world has not forgotten, that of Angelika Kaufmann. Her work went all over the world through Pestalozzi's colored copper-plates. She is as an artist the purest expression of that rebirth of the Classic Age, which Madame Récamier so completely embodied in herself and her social life. A rebirth which, in spite of Napoleon and Goethe, cannot be really divorced from the woman, and which came to a climax in the Romantic era.

But in spite of this beginning the nineteenth century was the century of the man; and it looks now as if the twentieth century, at least in old Europe, was also to belong to him.

Indeed the emancipation of the woman and the struggle for greater freedom for the child are only compensations for the supremacy of the masculine will, which has taken the leadership in the spiritual life: not alone in science, technique, and sports, but also in the arts. The fashionable phrases about impressionist art and the new realism only forecast an evolution in which masculine toughness will decide the issue, if it is to be decided.

It is no wonder, then, that no more appropriate word of praise can be found for the work of Käthe Kollwitz, the greatest among German women artists, than that it is masculine, bitter, almost hard. And this, although all the goodness of a great mother's heart is not excluded. The attempt has been made to set aside Käthe Kollwitz's enthralling revolutionary etchings illustrating Hauptmann's "The Weavers", and her pictures of the

misery of women and children in the great city, as purposive propaganda: but such purposive art, when it springs from profoundest feeling and rises to supremest life, is not denial of life but rather its highest exaltation. Only when partizanship is linked with feminine sentimentality and fretfulness does it become inartistic. then, indeed, it does devour the life it should impart. Even such a talented artist as George Gross is not wholly free from a certain biased simplification of life that treats its weaknesses according to party formulae. But Käthe Kollwitz recreates that life out of her passion, which reveals itself in all physical as well as spiritual being. That is, indeed, her masculine creativity, as seen in the greatest of German "purposive" poets, like Schiller and Kleist.

The art of Charlotte Behrend seeks also masculinity, and achieves it too, even there where it blossoms in the shadow of her great husband Corinth. Most certainly Charlotte Behrend is one of Germany's most gifted artists.

The greatest woman artist, however, next to Käthe Kollwitz is Paula Becker-Modersohn, who was only recognized after her early death, but whom now a whole city—Bremen—honors: to the memory of her and her works Consul-General Roselius has dedicated a house and whole street. Paula Modersohn is classed as an impressionist, and is indeed such in her own womanly way, which, however, in no way negates the power of will inherent in this type of work. Her pictures are transparent, and behind them lies a spiritual land of dreams, to which more immediate expression is denied.

The impression of conventional realism is conveyed in classic form by the work of Dora Hitz and Sabine Lepsius, painters of Berlin society. They represent the period of the great war. However, younger workers are at work in their own ruthless way. Such a one is Emma Boeder, a highly talented sculptress, whose unpitying plaster bust of the art historian Hermann Neise betrays a realism such as the new world demands, and which displays the soul, and even innermost spirit, naked as it is.

On account of this realistic demand sculpture predominates among the women artists; beside Emma Boeder there is Ilse Fehling Witting, a mistress of technique and most exact in form, as also Milly Steger, a most

lovable worker. Wholly fantastic are the animal miniatures of Renée Sintenis, who has found her own style and abides by it, certainly with success: for surely somewhere even the masculine world must also be gentle, and that will be admitted in regard to Renée's touching little animals even by her severest judges.

Among the women artists of the younger generation two deserve special attention: Augusta von Zitzewitz, who models her portraits in the lightest colors, and "Annot". Both are strongly influenced by Parisian impressionists. "Annot", behind whose Frenchified name a great-niece of Menzel hides herself, will probably quickly rise to independent work, in which again realism will be decisive. This will be the realism of the feminine eye, or better of the womanly heart, in an art that remains in aim and attitude masculine. The women whom Kathe Kollwitz leads, and for whom her work will long remain a guiding star, belong in any picture of the representative art of to-day, which is ever wrestling with the unseen world to make it visible.

Walther Schotte

Anglo-Saxon and German Town-Planning Compared

THE intelligent traveller delights in reading the plan of a city like a music lover in reading the score of an opera. People accustomed to modern American conditions seldom appreciate the magnitude of old English, French, and especially German city planning and town building activities. It is not generally known e. g., that in the thirteenth century the English founded twenty cities in southern France; or that the Germans, about the same time, founded one hundred in Bohemia and many more in other districts east of the Elbe. These centers and strongholds of mediaeval colonization were laid out—inside their moats and walls—very much like American cities of the nineteenth century. The frequent criticism of the monotony, and sometimes the impracticability, of the modern



Louis Tuaillon, Amazone. Bronze Figure, about 1900
In front of the "Neue Museum" in Berlin



Max Liebermann, *Two Horsemen on the Beach*, Painting, 1901

American gridiron plans goes often too far. There is nothing specifically modern or American about them, there is little essential difference between the American gridiron and the plans of Priene, laid out by Alexander the Great, or of Montpazier laid out by English town-planners in southern France, or of many old German cities like Breslau (oldest section), Lippstadt, or Neubrandenburg. In Berlin the oldest part (between Spree river and Dircksen-Strasse, i. e. the old moat), which sightseers seldom see, is built upon an American gridiron plan laid out about 1200 A. D. Aside of these old cities laid out on so modern "American" lines, there can be found many cities in Germany which, like Boston, "just grew" following the paths trodden by the traditional cows. But between 1600 and 1800 Germany had another "American" period of city building. There exists in fact a close family relation between old American plans of rectangular design and the best gridiron town plans of Europe, e. g. the often quoted plan of Mannheim, as it was designed in 1699, seventeen years after William Penn's plan of Philadelphia. Against the monotony of these rectangular plans stand the radiating plans of Washington D. C., Annapolis, Detroit (oldest section), Indianapolis, Madison (Wis.), which are close relatives to the plans of Karlsruhe (Baden), Karlsruhe (Silesia), and even Ludwigslust (Mecklenburg), the latter being one of the best preserved jewels of artistic city planning to be found anywhere. Also the section of Berlin that becomes most familiar to foreign visitors, namely the district between Friedrichstrasse-Station and Belle Alliance Platz, Pariser Platz, Leipziger Platz, and the old castle, is planned in the same spirit as Washington D. C. Closer observation shows that things American and European are not quite so different as many think.

Another misapprehension of the well-meaning Anglo-Saxon traveller refers to city building laws. He commonly believes that Europe, and especially Germany, has been much better off for having more beneficial laws governing the extension of cities. This is true to so limited an extent that the opposite is more true. The fact is that the German practice of "going" the city, i. e. setting aside definite areas for factories, tenement-houses, one-family houses etc., is now accepted almost everywhere as a good prin-

ciple. But it is also a fact that the extension of European cities was hampered much more than that of American cities, by a number of factors among which the governmental regulations were not the least harmful. Anglo-Saxon cities in most cases grew freely by a somewhat too haphazard addition of new sections often poorly planned but suitable for one-family houses with gardens. European cities like Paris, Vienna, and the majority of towns in overpopulated Germany suffered, in a way unknown to Anglo-Saxons, 1) from being hemmed in by their old fortifications (generally very picturesque); 2) by lack of suburban transportation and as a result, 3) by high land values and improper taxation inviting the larger tenement-houses, and driving parks and playgrounds from the gardenless tenement-house sections that need open spaces most.

Municipal Germany, having no "Golden West" like America, nor Colonies like England, had to house a population increasing almost as fast as that of America. Today the United States, although their increase was somewhat faster, have a population of 106 millions (not counting the colonies), which means only 13 people per square kilometre, while Germany in 1924 had 63 million inhabitants or 130 people per square kilometre and a population ten times as dense as that of the United States. Of this large population of Germany more than 23 millions (i. e. 37%) live in 244 cities, while America, with over 40 millions of its 106 million inhabitants dwelling in 248 cities of 30 000 (!) or more, has even a higher percentage than Germany. But this superior percentage is made bearable by the fact that the return to "land" and open country for permanent living and work, or for passing pleasure and recuperation, is more convenient in loosely settled America than in densely settled Germany. The sore plight of big cities is possibly worse in Paris or Berlin with 4 millions each, than in London or New York with 9 million inhabitants. Statistical comparisons are difficult; but the figures that stirred Germany before the war, as in Berlin alone 600 000 people lived in tenements at a rate of 5 or more persons to each room, can hardly be surpassed anywhere. . . .

The general type of city which under these conditions has been most highly developed upon the European continent, and especially in Ger-

many (having to house the largest increase of population), is not the far-spreading one-family-house city, of which London, Philadelphia, and many cities of the American West are prominent examples, and of which the rare German specimens can be found in Bremen and in Rhineland, but rather the condensed tenement-house city with a majority of streets lined by 4- and 5- storied tenements. The stateliness and orderliness of these streets with their flowered balconies justly impresses many visitors who fail to visit the dreary and small backyards numbering often up to 4 or 5 in the working-men's districts. This type of large tenement-house is considerably better than the worst tenements of New York; but it is very undesirable. It spread from Paris, and especially from Berlin, all over continental Europe. Wonderful improvements over this type are shown by the large tenement-house blocks built in Germany everywhere since the war, around very comprehensive, well planted interior courts. They try to overcome the unavoidable barracklike appearance of tenement-houses and would be almost ideal if their number were not far from sufficient to make up for the prevailing lack of housing. While these new developments deserve the attention of Anglo-Saxon travellers interested in social reform, civic Germany will always owe a debt of gratitude to Anglo-Saxon countries for the idea of "garden city" development, aiming at a complete change in town building and giving by improved planning the advantage of country life to a growing number of city dwellers. Fair beginnings of this modern type of city building can now be found near practically all German cities, although the percentage of town dwellers benefited by these new developments is still small.

Werner Hegemann

The German Burgher's House

The art history of a people is the cultural history of a people. The history of a German citizen's house is a reliable thermometer, a criterion of the intellectual significance which the German burgher (that is to say the educated middle-class) has attained in this country.

It would, of course, prove most interesting here to learn about the new German "Bürgerhaus", but he who would enjoy the whole pleasure derived from the fact that we are once more beginning to live in houses after we have merely "housed" for almost a century, cannot avoid casting a brief glance upon what was called "dwelling" during other centuries.

The citizens' dwellings of the Middle Ages were strong, uniform, and—narrow—like the spirit of their occupants. The still unbroken ideal of Catholicism created a uniform image of life, of art, and of science, such as the history of mankind cannot show since the days of the Greeks.

The Renaissance did not impress a uniform stamp upon Germany. Its political life (war, impoverishment) was no suitable background for an epoch of art which was born under blue skies and in the midst of a luxurious and sensuous people. The façade of the Renaissance burgher-house served to shelter supreme achievements of artisan's work which appertained more to the arts and crafts than to architectonics.

Though the language of the Renaissance may thus have remained hidden from the Germans in its ultimate subtleties, the Baroque may for that very reason have awakened a stronger echo.

We know a certain "bourgeois-baroque", by which term we mean that the burgher shares this "Weltanschauung" and is himself a part of it. The world of arts reveals itself to the broad levels of the population. The house of the burgher has interiors which reveal the lofty standard of life upheld by its occupants. Everything vibrates, like a fugue by Bach.

The Rococo finds Germany as a whole poor. There are certain great architects: but the people themselves shake their heads at so much grace,



Ernst Barlach, Meeting Again. Sculpture in Wood, 1926
Museum at Schwerin (Mecklenburg)



Ernst Ludwig Kirchner, Cathedral of Basle Wood-Engraving, 1923

so much senseless sensuousness. But it is alive, it creates a house according to its own spirit, not according to the world's spirit, a house from which the ideal German will emerge. The burgher-house arises, the cradle and the home of those who help Germany to attain real esteem. There the aristocratic citizen lives in retirement for his family, and thus for the State. He gathers about him intellectual values—and also material ones in order to augment the intellectual. He shows great reverence for all that is intellectual. Art to him is no decoration but a necessity of life. It is this spirit which shines out of the precious houses built about eighteen hundred, and which to-day gives us the power of once more building up our broken citizen world. Yet we must concede that this spirit collapses about the middle of the 19th century. And with it good taste also disappears.

How did this happen? A new era began too suddenly. Technics and machines are too quickly on the spot to enable the artistic form to be found for the „new“. A wild search for possibilities of expression takes place. The first that one discovers is the hitherto unknown slavish „copy“. And as ridiculous as the first automobile in the form of a horse-carriage appears to us to-day, just so hollow and ridiculous are the sham-Gothic houses and the Palazzi Pitti in miniature. The great commercial impetus supports the wicked intentions of the builders, the erection of houses falls into the hands of jobbers and real estate speculators, and so whole quarters of cities arise in plaster marble and paper imitations of stained glass.

In the meantime a complete change is slowly preparing. A small circle of architects and young artists, led by Bruno Paul, van der Velde, and Joseph Olbrich, make an energetic revolt against the copy. But it seems as though the seed fell upon unfertile soil. The houses of that group around 1900, built for an uneducated public, are fabrics without force. They are smothered under a plethora of new forms. Only a very few have a permanent value, namely those built when the architect had the good fortune to find a fixed tradition and an intellectual attitude on the part of the owner.

In the meantime mechanics and technics developed gigantically, and with them the knowledge that here were new possibilities for a new culture and a new style.

But while working-men's houses, lodgings for the masses, the sky-scraper and the factory rightly began to approximate more and more to the spirit of the machine, while we came closer and closer to the most rigid simplicity, and therefore the most beautiful form, of the automobile and the propeller, a new principle has been recognized in respect to the German burgher's house. "The necessity of living with and for a garden". Not in a hired villa with a cemetery-like front garden, but only upon his own ground can man strike root. Only a living contact with flowers, grass, and trees protects us from a relapse into that intellectual poverty from which we are just beginning to free ourselves. The term burgher's house may today be applied to the home of the educated man who has been neither economically nor morally crushed by the war or its results, and who wishes to create a healthy home for himself and his children, at best outside the city. Even before the war architects like Muthesius and Schulze-Naumburg pointed out again and again excellent models of such houses in relation to gardens—the one reverting to English the other to German country-houses. And Heinrich Tessenow, the most creative of all, built noble, dignified, and quiet homes, which adhered close to the old tradition, but were nevertheless filled with the new spirit. For precisely as we cannot imagine present-day man without the past which has helped to shape him, even so we are unable to deprive a home, which is as old as civilisation itself, of every accord with former cultural periods.

We do not wish to transform the citizen's home into a machine, but to devote all technical means to simplifying the household so that the capacities of woman may be freed for higher tasks. We wish to appear outwardly a little less than we are, and to waste a bit of space inwardly—a luxury which most people no longer understand. We wish to draw the garden into the house by means of roof-spaces, and to have only light and bright rooms with a few good pieces of furniture. Music and art, and also the art of joy, shall feel at home here, the low and the mean have no place.

Then human beings will shake the dust from their feet before entering a house, and a breath of loveliness will accompany them when they leave it.

Theodor Merrill

Architecture in the German Business World

In justice I must say—this will surprise my American readers—that it is the modern creations of the American architects in the business world which have been the primary inspiration for German builders in their endeavor to solve their architectural problems.

These inspirations have not come, as perhaps the reader would be inclined to think, from the sky-scrapers, which the American in general looks upon with such pride and as an especial characteristic of civilisation in the large cities of America. On the contrary, it is just these sky-scrapers with their all too conventional and historically inclined style which are so often cited in Germany as good examples of how the force of old fashioned ideas can be a hindrance to the clear and definite solution of the modern building problem. The architecture of the American sky-scrapers proves that the tradition of the Ecole des Beaux Arts, the prevailing school, has not yet been fully overcome. Under the influence of this academic school giant houses are opened up as enlarged Renaissance palaces, according to the usual scheme: in three parts base, upper structure, and cornice with the traditional architectural and decorative forms enlarged or applied more or less crudely. The result is those mighty stone colossuses with parades of columns and temple architecture piled on top of one another in clumsy composition, an architectural form which shows nothing new in building. In judging American architecture as shown in sky-scrapers we agree with the keen critic Lewis Mumford, who says in his book "Sticks and Stones", "its esthetic features are the entrance, the elevator, and the window-pocked walls, and if there has been any unique efflorescence of a fresh style at these points, I have been unable to discover it." This book has been translated into German and found a large public.

II

As a contrast to this false style with its splendor and elaborate detailing as seen in the American sky-scrapers, the American industrial buildings,

the power works and factories, the great corn silos and elevators in the harbors show a surprisingly clear, simple, and real development in which the new ideas are clearly expressed with definite positiveness and peculiar independence. Free from any academic tradition, a new form in building has developed, the result of conforming to the purpose of the building and the material, and also to individual conditions. These new forms in building are effective in themselves, in the power and the characteristic of their purposefulness. This style has eliminated completely all pompous architectural decorative forms. They endeavor to be effective in themselves, in the forceful grouping of masses, in the rhythm of their proportions, and the expressive power of their outlines. These purposeful buildings made a great impression on German architects when they were first seen in pictures here in Germany. They were compared, and quite rightly, with those utility buildings of similar form in German cities of the Middle Ages, with the large fortresses, towers, cranes, and granaries of olden times. All of these buildings have been erected without any outward decoration or any unnecessary part. The visible power of such examples, the strong and forcible effect of these forms so essentially related were welcomed as an inspiration in the building world.

III

Men in the industrial world were ready to give energetic assistance to the architects, these men were conscious of the cultural duties of their position. When building, they considered it a matter of prestige to secure the best architects available. In this way building in the industrial world has become a sort of experimental field for testing new ideas as to their practicability.

IV

The result of these various experiments has been the formation of a new and original style, a style which is independent of historical designs, is characterised by its adequateness, its precision, the sharpness and exactness of its lines, and the rhythmic grouping of its massive forms.

This style tries to bring the beauty of the building material into evidence. Its effect is to be seen in the unbroken mass of cement, the mobile surface



Lovis Corinth, Walchensee. Painting. 1920
State Picture Gallery, Dresden



Max Pechstein, Fishermen. Painting, 1913

of its brick walls, the powerful structure of its iron frame work, its shining glass, the smooth polish of the steel, and the splendor of its pure and unbroken colors.

V

Any attempt at describing this new style leads to a comparison with technical construction. This comparison is not accidental. Wherever this new style is used, and it is now used even in modern houses, a definite relation can be seen to forms in use in the technical world. They have the same marks of beauty which we admire in our modern machines, our engines, airplanes, ships, and automobiles. This similarity is the natural result of a similarity of construction. The effect of a new feeling for form is seen therein, a feeling which is characterised by a striving for brevity and purpose of expression, for a clearness and exactness, for a decided rejection of all scrolls and designs.

VI

The effect of this new feeling for form, which indeed is quite compatible with the spirit of the times, can be seen in all our living, the outward appearance of both sexes, the typical ground form of all our clothing, which in spite of the apparent fluctuation in style remains the same, a ground form with which capricious fashions plays.

VII

With surprising clearness we have discovered in the very varied new forms, which are the result of this new feeling for form, a conspicuous conformity, and this is a confirmation of the fact that in the variety and diversity of form in our surroundings there is a spiritual unity. A unity which means there is hope that our age will produce a new style.

Walter Curt Behrendt

Applied Art in Germany

Every nation must face the questions the present puts to it in its own way. And no nation is now struggling more vigorously with the question of the development of applied art than the German. Even before the World War very noticeable endeavors had been made to shape dwelling-houses and utensils of daily occurrence independently of conventional forms. The artists who undertook this task had before them many foreign attempts at the same thing, but they went further than the pioneers of the new art in England and Belgium. The fiercer the opposition was, on the part not only of the slow-going mass but also of the many manufacturers who were disturbed in their comfortable contentment by the novelty, the more consciously did these artists take their stand, much encouraged by the increasing company of progressive friends of art, artists, and masters of industry, who had formed the German "Werkbund" (Society of Craftsmen). This organization revealed in its Exposition in Cologne, so suddenly broken up by the war, the healthy force of the new German movement in applied art. And the Munich Exposition, which took place shortly after the war, proved, to the astonishment of the world, how the movement in spite of war and revolution had taken hold of wide circles.

Since then the new school of applied art in Germany has determined the appearance of our products, as seen both in many single examples of handiwork, and in the mass production of German industry. What is seen today in exhibitions of applied art both in Germany and in foreign countries, that which attracts in Leipzig the buyers in the international market there, are the well formed products whose shape is adapted to the material in the case of machine-made goods, and also in the model hand-made goods in which the artistic feeling of our time finds living expression.

This new German applied art avoids all slavery to historical tradition, and all overdone desire for ornamentation. Its desire is in the first instance practical, to meet the wants of the day. Hence all furniture and all wall-

decorations aim at the greatest possible adaption to purpose. In the fear of ornament and in the negation of all fantasy, many of the newer workers have gone to the extreme limit, and some have even confused simplicity with rudeness. This applies to certain architects thinking only in terms of utility, as well as to the makers of household utensils who want to make everything rational, and experiment along this line alone. As an outcome these ascetics may often shoot far above the mark: but it is well to let these convinced apostles of the future have their way, for though many of their efforts may be failures, they supply nevertheless inspirations and experiences that sooner or later will be of service.

Such a seedling of modern art do we see, for instance, in the "Bauhaus" (builder's house) in Dessau. But everywhere in Germany the new school of applied art is at work, in workshops and technical schools, as well as in museums. And these innovators, who have become conscious of their duty to the art of the present day, compete with one another in the introduction and exhibition of all the new achievements. The recognized leaders of the new movement are now to be found wherever centers of art or of industrial activity are formed. The great variety of old indigenous art-workshops as well as of new ones is an advantage to the production of applied art. A central nursery of art, such as exists in France, would never create the same zeal, so invaluable for a general elevation of quality, as is found in the German States. The production is, in fact, so large that it is hopeless to attempt a description of it all, so that only a few examples can be picked out as illustrating the whole.

The rational dwelling-house has in its simplest form brought with it an entire revolution in the whole furnishing of the home. The first demands of utility are: a rational division of the rooms, the greatest possible comfort, the application of the latest technical appliances in the way of heating, lighting, and cleaning the house; and to these taste must address itself. For, of course, utility must not be pressed so far that every thing that does not fulfill a purpose is set aside as rubbish. The new art must minister to a natural need and satisfy our love of ornamentation, and even, in spite of the expressionists and purists, our sense of continuity with the past. This

is often forgotten, but signs are at hand that Modernism in its efforts at reality is also finding the way back to an historical sense. This is seen as plainly in the new furniture as in the flat patterns of the walls and carpets. In the total effects of modern rooms there are, without doubt, often most happy results: examples of decoration, in fact, that vie with the much praised rooms in historical style of the "Wilhelminische" era, and with much added comfort. It may be admitted that in contrast to such modern decoration of the home, the attempts at great public reception rooms are not as successful. Here the modern artist is faced by the difficulties of modern lighting, of substituting natural rhythm for classic proportion, and by the fear of cold ostentation on the one hand or of too great intimacy on the other. At all events, German art in household decoration stands the test of comparison with all other types, and it is no wonder that it has found imitators abroad.

The chief battleground for experimentation in modern art is now the field of ceramics. Technically Germany is unrivalled in the production of porcelain. Whereas faience, stoneware, and crockery do not show much novelty of form. The Austrian and Japanese porcelains have been the source of new inspirations. But the demand for luxurious crockery, such as is so well produced in France, both in quantity and quality, is in Germany too limited to base upon it any well-developed industry.

The glass industry is well developed, and can rival the best foreign products: and one sees in the reawakening interest in cut-glass the new possibilities that lighting arrangements present. In this field, as well as in the decoration of windows with cut-glass and party-colored glass, excellent work is being done; and it looks as if in this connection decorative iron-work in the frames will receive the same care as in Italy or France.

In all branches of the textile industry there is life and movement, but hand-work, as always, is still industriously pursued, generally in quiet patterns and colors. The lace-trade suffers from its neglect by fashion but will, no doubt, as soon as fashion bethinks herself of it, supply beautiful examples. The evidence for this is the lace of certain artists still shown, and the experiments by manufacturers with a new type of lace machinery.



Käthe Kollwitz. Portrait of herself
Lithographic Engraving 1924



Renée Sintenis at Work
From the Film "Creative Hands"

The significance of the book-trade in Germany is well known. In all kinds of picture-reproduction there is progress: and every one who will study the development of printing-fonts or the modern ornamentation of books, or modern illustrations will see what an amount of real artistic feeling has entered here.

Everywhere, in fact, in Germany the new movement has the leadership. It has still to contend with reactionary elements, but there can be no question that it will be in the end victorious. The best artistic talent is on its side, and everywhere German applied art, the nearer it approaches its ideal, will succeed in obtaining that recognition in the world which it well deserves.

Richard Graul

Something about Building and Furnishing

Every building, whether intended for residential or business purposes, is a product of the soil on which it stands, of the surroundings in which it has been erected, the economic conditions of its destination, the aesthetic sense of its proprietor, the artistic intentions and faculties of its builder. The sum of all these factors is the house. Whether it will be a good one, depends upon the architect who plants it into the ground like a gardner; who directs every phase of its growth; who watches over the development of its whole organism.

The resolution to build starts an unbroken chain of events in logical sequence, from the selection of the ground to the final taking over of the house. This is the same with all buildings, but here we shall concern ourselves with a private residence only.

The choice of the building-ground does not merely determine the site of the house; nay, also the disposition of the rooms within the ground-plan, and many important factors concerning the construction are settled thereby. The position with regard to the sun, the slope of the ground, the disposition of the principal rooms with respect to the fine view, are questions of great moment. And so is the situation with regard

to the street, which decides the question of the entrance. The well of the staircase, the kitchen-rooms, and all sorts of side-chambers and closets depend upon the arrangement of the entrance just as the sun and the situation with respect to the garden affect the living-rooms and bedrooms, and the latter in turn the bath-rooms.

The drawing of the ground-plan would be a very easy task if—! Yes, if sunny side and fine view, north side and street, were always identical: if size and number of the required rooms could always, without difficulty, be made to agree with the amount of the building-fund.

Then there is a whole parcel of special wishes to be fulfilled: the window for the cactuses, the fire-place, the balconies and terraces, and the like; the heating-system with radiators, supply- and exhaust-pipes; the electric installation, the vacuum-cleaner, the telephone; the safety-devices for doors and windows; the laundries and ironing-rooms, moth-proof cabinets and broom-closets. All of these fully realise their indispensability and demand to be properly placed. Woe to the architect who would neglect any of these important factors in the interior building! He would not escape revenge.

Just as the proper solution of the ground-plan goes hand in hand with the interior finishing of the rooms, so the location of windows and doors affects the exterior appearance of the house. It depends, of course, largely also upon the choice of the building material. Whether Dutch brick, ashlar, artificial stone, or plastering serve as facing; whether brick-work, concrete, or wood be used for building; whether solid, floating, or rafter-ceilings be employed,—it is upon decisions of this kind that the outside appearance of a house largely depends. The variety of building- and facing-materials is equalled by the possibilities of treating the outer walls as to form, structure, and color. The appearance of a house depends as much upon the choice of the external material as a human being upon the color of his hair and skin.

The strongest factor in determining the type of a house is the style of its roof. The importance of this question might be compared to that of selecting a hat of proper size and shape for an elegant woman; and

when it is said that for a house the shape of the roof is infinitely more important, its significance is fairly accurately stated. It is, indeed, a decision of the utmost importance. for, apart from the aesthetic point of view, a number of practical considerations should not be neglected: the possibilities of utilising the roof; the rain-proof covering; the cost of production. Whatever the decision may be, whether the roof be a high, a flat, or a terrace-roof, it will determine the shape and proportion of the windows, and all the other building-parts and their relative position depend thereupon.

Thus the existence of one constructive part will determine form, position, and size of another. And this also explains why the beauty of a building does not depend upon the choice of the architectural motives, but upon the proportions and the rhythm of its component parts. Proper valuation of the reposing parts with regard to the vertical stresses; careful proportioning of the expansion as to height, width, and depth; and the play of concavities and convexities of the surfaces and building materials. These are the qualities by which the architectonic beauty of a building can be judged. The architect must be able to realise the correlations existing between the frequently unyielding elements, and to unite seeming dissonances to a harmonious symphony.

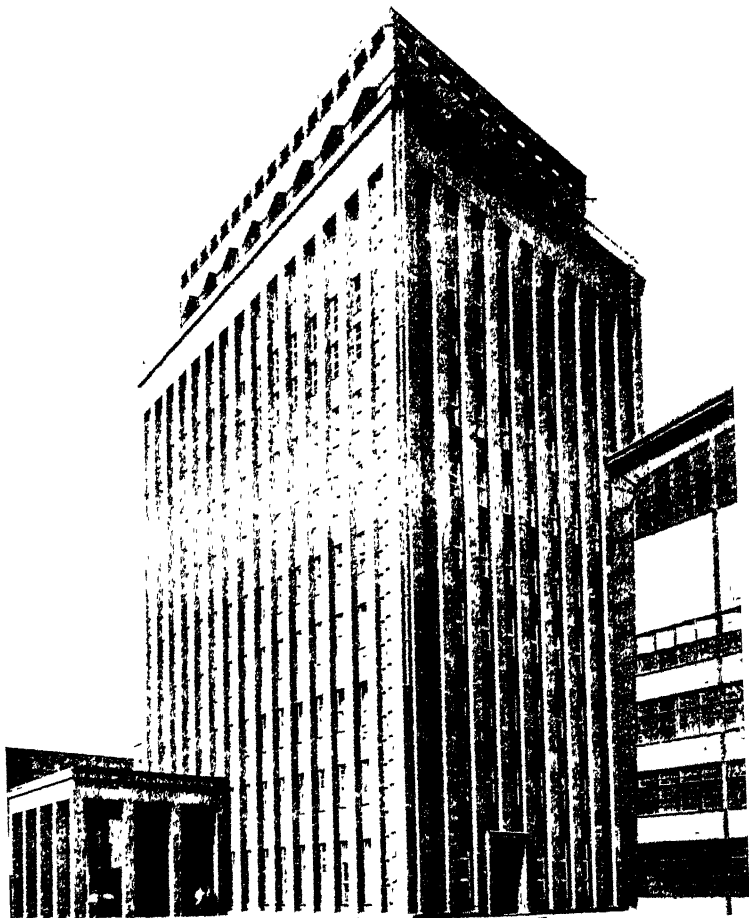
As the object of a dwelling-house is not to have a fine façade, but rooms in which to live comfortably, the measurements of walls and ceiling, as well as the size and location of doors and windows in each room, should be so calculated as to require only very little additional equipment to make the room habitable and cosy. This condition granted, a well-blending color of the walls and a few pieces of good furniture will suffice to produce all the charm of comfortable living. On the other hand, neither ornamental tricks nor expensive luxury will ever transform badly built rooms into good ones. It is, therefore, a fundamental error to believe that the building proper of a house and the shaping of its rooms could be treated separately. Each room is like an individual little house, and it is only by the coalescence of all these separate entities that the dwelling-house will become a complete whole. For this reason he will always be a good builder of private residences, who is able perfectly to

solve the question of the individual rooms. The interior decorating of the rooms admits of many possibilities. From the cellar, with its technical installations for gas, water, heating, and washing, up to the lady's dressing-room, scales of the most varied types of decoration must be sounded. There are the living-rooms with comfortable chairs by the fireplace, with books, and large ash-trays. Here man still keeps up the appearance of his dominion. The dining-room should be clear, bright, and cool. And then there are the bed-rooms, the dressing-rooms, the nursery, the realm where man is merely tolerated as a welcome visitor, and which displays that indefinable charm of graceful femininity which cannot be acquired. For the requirement of technical exactness and clear arrangement in one part of the house, of solid comfort in another, need not preclude the subtle charm of delicate shades of color, of soft rugs and materials in a further part. The constructive sequence of the technical—i. e. male—point of view must here, in matters that are controlled by the touch of delicate fingers rather than by a logical train of thoughts, be supplemented by feminine discrimination. Here, where man's activity has reached its natural limits, is woman's true sphere. The architect's task is finished: he hands over the keys to the master of the house, but the last of the embellishment he leaves to its mistress.

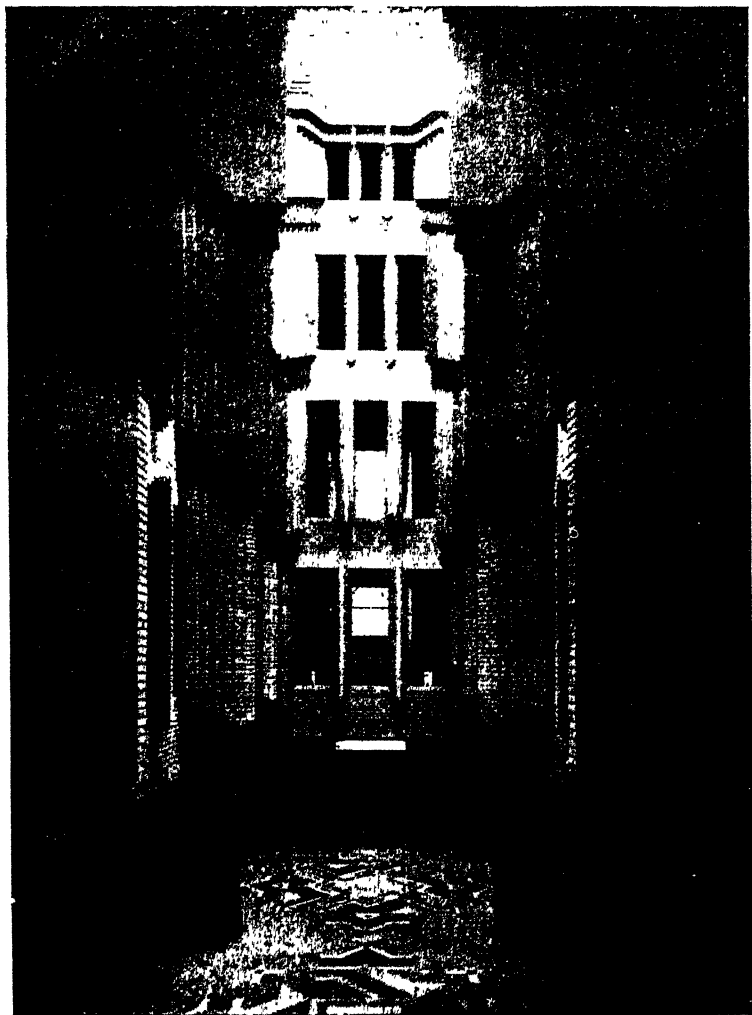
Bruno Paul

The Ceramic Tradition in Germany

Germany is the cradle of the art of porcelain work in Europe. It was the German alchemist Böttger, who rediscovered the ancient Chinese art of porcelain making. Therewith the golden age of European porcelain began: The German Princes especially supported this rapidly flourishing branch of art, and founded many manufactories of porcelain. Of all these princely foundations only three survive today: the present State Porcelain Manufactories at Meissen (founded 1710), Nymphenburg (1747), and Berlin (1751). While the flourishing porcelain industry of the nineteenth century



Office Building of the High Power-Station Klingenberg, Berlin,
Largest Power-Station in Europe
Built by Klingenberg and Issel, 1927



Courtyard in the Office Building of the Dye Works at Höchst
Architect Peter Behrens, 1920

uses largely mechanical means in the decoration of the product, these three above named manufactories deal only in the wonderful hand-painting whose beauty made these art centres famous abroad in the eighteenth century.

The Berlin manufactory is a foundation of Frederick the Great, who not only lent his sceptre as a trade-mark, but all his life long took a warm personal interest in the undertaking and gave it large support, as the large correspondence of the King, still preserved in the manufactory, attests. Not less than twenty-five table-sets with the most varied decorations, especially with exceedingly attractive flower painting, were made for the King's castles. Some of these table-sets have attained world-fame, as for instance the set made for the town castle of Breslau, with its magnificent pattern in blue, and the set made for the New Castle at Potsdam, in which each piece has an especially fine gold border with flower painting. In the manner of a great monarch Frederick the Great made frequent presents of porcelain out of his own manufactory to foreign rulers and notable persons. Thus Catherine II of Russia received from him in 1772 a complete table-set containing a large number of groups illustrating the various national types of her extended Empire. This unique work of art is still preserved in the Hermitage at Leningrad. A table-set was made in 1820 in the Berlin manufactory from a design by Gottfried Schadow, as a present from Frederick Wilhelm IV to the Duke of Wellington, with allegorical figures representing the rivers Duero, Ebro, Kaitna, and Sambre.

The fame of Nymphenburg is founded especially upon its triumphs in the field of plastic figures. Franz Bustelli and Dominik Auliczek are the most famous artists, who were employed in the eighteenth century in the Bavarian manufactory and made the trade-mark of the factory, the blue and white lozenge-shaped shield, famous. When one sees the innumerable groups that came from their hands, one gets some impression of the fantastic world of fables which occupied the imagination of an artist of that day. These groups, with their charming color and joyous movement, form a most happy complement to the music of Gluck, Haydn, and Mozart.

Save for the invention of Böttger such an artistic flowering in the field of porcelain would have been unthinkable. Hence Meissen with its crossed

swords remains ever bound up with the history of European ceramics. Numberless artists have engaged in the modelling of the Saxon manufactory, but one Johann Joachim Kändler rose head and shoulders above them all. One of the greatest sculptural geniuses of his day, he was without doubt one of the most significant modellers whom the art of porcelain making in the eighteenth century has produced. Everything that can adorn the boudoir of a lady, or the chamber of a gentleman, gained expression through the richness of his fantasy. Mirror-frames, chandeliers, tobacco-boxes, pipe-bowls, handles for knives and forks, and a thousand other things became things of plastic beauty under his hands. Among his chief works stand out the models of animals which he made to adorn the Japanese Palace in Dresden, together with other large figures.

When one takes into account the almost infinite variety of the products of the art of this period, one is certainly entitled to speak of its porcelain as being at once a precious product of its art and a mirror of its culture. For surely the artistic and plastic creativity in the porcelain table-sets and figures reveals, both in form and color, such a wealth of invention, and such a high level of attainment, as scarcely any other branch of art of that period can boast. This time-honored tradition, on whose growth so many manufactories and so many artists have exercised an influence, but whom we cannot mention here, survives still up to our own day unbroken in only the three State establishments of Meissen, Nymphenburg, and Berlin. These have become, by virtue of this living artistic spirit, the leading nurseries of artistic porcelain production up to the present. The three State establishments have, therefore, an important mission to fulfill, and together with the best German artists of today, and uninfluenced by commercial considerations, they have set themselves to be true to their cultural vocation.

From the establishment of Nymphenburg have been sent out in recent years the characteristic porcelain figures of Josef Wackerl, which have given this undertaking its special note.

Among the new workers in Meissen may be mentioned Paul Scheurich and two pupils of August Gaul, Max Esser and Ernst Barlach. Scheurich's work marks him as a pioneer in the plastic porcelain work of today. From

Max Esser we have, amongst others, a wonderful table-set with decorations from the tale of Reinicke Fuchs, whose separate pieces reveal a most marked talent for porcelain painting.

Lastly the State Porcelain Establishment of Berlin has undertaken to engage a number of leading artists for its work, such as Georg Kolbe, Renée Sintenis, Edwin Scharff, Bruno Paul, E. R. Weiss, and others. Moreover the Berlin establishment applies itself to the work of making interior porcelain decorations to support architectural effects, thus following a cherished tradition of the eighteenth century.

So the three State enterprises of Germany are successfully engaged in maintaining, even in our technical and mechanical age, the high artistic tradition of their past.

Nicola Moufang

The German Poster

The development in the art of German poster, or placard, designing, began approximately thirty years ago. Even up to the end of the last century artists considered it beneath their dignity to design posters. The production of these was left to poster factories or lithographers who had no conception of artistic or advertising technique. The result—in all lands—was terrible. There was a chaos of cheap sentimentality, inane sweetness, unreadable and cheap text, and an extravagant, gaudy use of unsuitable colors. The same poster was used, with different texts, for ready-made clothing, sports, chocolate, soap, or machinery. The picture on the poster had nothing to do with the thing it was advertising. The only exception to this state of things at the time was the posters made for art exhibitions. Artists did not feel it degrading to design these. The most interesting exhibition posters came from the pens of Israels, Thoma, Klinger, and Stuck. But despite this, development along this line was impossible, for these artists lacked the true poster style. They were too pictorial and only the text explained the object for which they were being

placed before the public. This misconception of the principles of poster designing was carried so far that the proposal was made as to whether "landscapes" from Ludwig Thoma, which one could at the same time use for decoration of rooms, were not good enough for advertising poster columns."

The tremendous economic development from the beginning of this century, and the daily increasing competitive struggle vigorously demanded an extension of markets through systematic, well-thought-out advertisements. It is true, the American example was there, but because of the fundamentally different conditions of the two countries, these could not be just transferred to Germany. At that time of great economic development, as well as of the very marked artistic revival, it was Ernst Growald—today a leading advertising expert—who first became clear about the principles governing the designing of posters. He began with the Japanese wood-cut. Shortly after this, when he saw the still well-known and strikingly impressive bull-dog-like monochromes of the "Simplizissimus", the principles of advertising poster technique became clear to him. He decided: that the superiority of the goods and of the producing firm must be convincingly recommended; the placard must be psychologically developed so as to strike the most busy person, whether pedestrian or automobile traveller; it should be absolutely original and must not be similar to any other; it should be produced in the simplest possible manner, and must be easy to reproduce; it should conform to the fundamental laws of form and color; the formal composition should be determined by the surface, or background, on which one was to work.

The poster ceased being gaudy, and color harmony and decisive contrasts were used instead. The printing office of Hollerbaum and Schmidt was the first to grasp the significance of the new poster style and, in cooperation with the art circle of Bernhard, Klinger, Gipkens, Erdt, and Scheurich, formulated the new demands: reality, energy, and originality. The North German tendency was characterised by the realistic posters of Lucian Bernhard, while Hohlwein's amiable style was destined for South German development.



Assembly-Townhall in Magdeburg
Built by Johannes Guderitz, 1927



Living-Room of a House in Frankfurt-on-the-Main
Designed by Ernst May, 1925

Lucian Bernhard was the creator, in 1902, of the German realistic poster. Illustrative, descriptive motives do not exist for him. The monumental effect of his gifted creations is to be explained by the utmost simplicity with which he pictures the object which he is advertising. He leaves out all the subordinate and unnecessary features, but lifts out and emphasizes the essential. His feeling for form and his sense for space division, are as much developed as his refined sense of color. Color contrasts and sweeping lines become the most effective means of expression for him. While other posters of the early period clung to the old defects, such as using writing that was out of harmony with the drawing, Lucian Bernhard discovered the only correct solution, the importance of which can be realized when one reads the lithographs of any of the artistic posters of that time, which were often unreadable because of senseless, ornamental, decorative writing.

The style of Lucian Bernhard's writing depended on the sort of pen he used. It was characterized by its legibility, its complete simplicity and the ease with which it could be read from a great distance. The development of German selective advertising writing which developed at that time found not only such important representatives as Ehmcke, Larisch, and Koch, but also successful representatives abroad. Lucian Bernhard's poster for the Stiller Shoe Factory was a sensation, and to a certain extent the very acme of poster perfection. It astounded people as no poster up to that time had done. On a gray background stood a shoe, drawn in the simplest possible manner; under this, in big, powerful letters which could be read from a long distance, was the one word "Stiller". This poster produced a deep and un-dreamed of suggestive effect. It especially struck all the producing firms and factories. Many of Bernhard's posters for Stiller, Pelican-ink, and especially his written posters, lived far beyond their time, and for years exercised a strong suggestive influence upon poster artists. Bernhard's peculiarity was imitated widely, and with many variations. After the War, Lucian Bernhard went to New York City, where he opened his own office. His Berlin office remained under the direction of his colleague, Rosen. Today, his style has developed from the flat surface effect to a more pictorial form.

Until the beginning of the War, Julius Klinger played a great rôle. He was the master of witty, allegorical, flat-surface, straight-line posters. His designs are of the simplest, and he uses color very sparingly—usually two, or at the most three colors, but these of the strongest contrast. Like Bernhard, he also uses only the most necessary text. He has amusing ideas, spirit, quickness of repartee, and good taste. As Bernhard's posters are discussed everywhere, so does the whole world laugh at Klinger's charming ideas. His placards for Palm cigarettes, for the comedy, "Feldherrnhügel", for an Erfurt seedman's firm, not to mention his posters for the "Rag Pickers' Balls", cannot be forgotten.

The Steglitz Institute plays a great rôle also. Edel and Hansen, following the manner of Toulouse-Lautrec, make amusing placards for dancing halls and vaudeville. The Urbin and Blendol posters by Hans Lindenstaedt were soon talked of everywhere.

Ludwig Hohlwein, who began his work in 1906, became internationally known, as did Bernhard. Hohlwein played the leading rôle in Munich and South Germany, as Bernhard and Klinger did in the North. The Bernhard realistic poster did not meet with a fitting reception in Munich. This is because Munich is not an industrial city, it does not have the metropolitan tempo, and its life is lived more easily and pleasantly. Its idea of art is determined by the pictorial, or landscape painter, and because of this it rejects the sober rationalism or the subtle satire of the North. Hohlwein is a typical expression of Munich, and to a certain extent represents the continuance and transference of the tradition of the pictorial painter to the poster. He began as an architect in Wiesbaden. His success in Munich as a poster artist began about twenty years ago. His designs, allegorical almost throughout, show a happy union of great painting ability with clearly constructed composition. His works are of great freshness and amiability. In his most typical and popular posters, which are known far beyond the borders of Germany, we always meet with similar, and yet with ever new types—cultivated, elegant, sporting. One of the most mature posters of Hohlwein's art is the one reproduced here—done for Max Reinhardt's "Miracle" play. This poster unites all his best qualities: clear

construction, legibility, the characteristic being emphasized together with elegance and amiability.

In an American competition a short time ago, Hohlwein received the first prize. Of all European artists, he met the demands of the American public for an illustrated realistic poster, thereby building a bridge for American and European understanding. His placard for the Fatima cigarette was much noticed and received very favorable comment. A Hohlwein poster does not now appear strange in New York.

Charlotte Weidler

Germany as a Market for Art

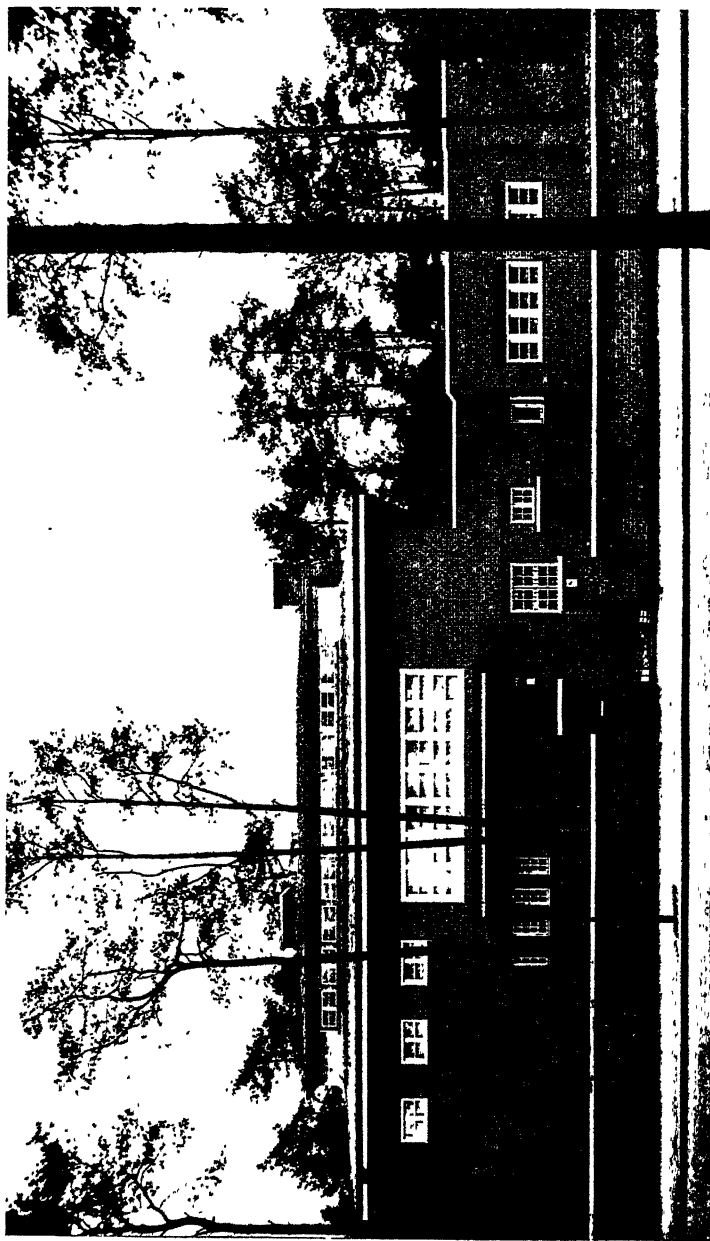
The connections between America and collectors of art, as well as art sales-rooms in Germany, date from about twenty-five years ago. Nor can it be said that the German sales ever reached the proportions of London, Paris, or Amsterdam. Nevertheless from 1910, when the first part of the collection of Adalbert von Lanna of Prag was auctioned at Lepke's in Berlin, that city stepped all at once into the list of the markets of the world. Already in 1910 purchases were made for America at the Lanna sale; and in 1912, in which year Lepke auctioned off the Hamburg gallery of Weber, there went to Altman in New York Mantegna's "Madonna and Child" for the sum of \$ 140.480. Subsequent upon the death of this famous collector this picture, which Bode recognized as genuine, found its way to the Metropolitan Museum of Art in New York.

From the time of this collector's auction the German sales contributed to the fixing of prices for the works of old masters upon almost all fields, whether German, Italian, old or young Flemish, or Dutch. Naturally these prices are quite different from those set for American millionaires. Record prices such as the late Mr Pierpont Morgan could afford to pay, do not constitute a measure of value on a normal market. That Mr. Morgan was willing to pay, for instance, a record price such as \$ 476.200 for the "Madonna di Sant' Antonio" by Raphael, was indeed certainly more than a mere sen-

sation; but the result was that his fellow millionaires turned all the more enthusiastically to the purchase of art and strove to outdo their eager fellow collector. Indeed it is said that Mr. Morgan's purchase robbed old Mr. Widener of Philadelphia, since then deceased, of proper sleep until he one day in 1914, a year before his death, purchased for \$ 666.670 the so-called little "Cowper-Madonna" by Raphael. One of the most interesting feats upon the field of this artistic sport was Mr. Morgan's purchase, for the sum of \$ 59.525, of a little watch in gold and enamel from the collection of Karl Marfels of Germany.

Such exceptional sport prices are only occasional incidents in the history of collecting, and in the general market for art. For the healthy development of art-sales they hardly come into question, because they can occur only seldom and depend upon a few men of great wealth belonging either to the circles of professional or amateur art buyers. Thus when Sir Joseph Duveen in November 1926, at the auction of Lord Michelham's collection in London, laid upon the table \$ 357.145 for "Miss Mary Moulton Barrett" by Laurence (died 1813)—the famous "Pinkie" picture—this was only one rather exciting episode in the life of a great international collector, who was determined to maintain the high prices for a particular English school very highly prized, and not altogether without reason, in America and England.

Is such a thing possible in Germany? Why not? In Germany also there are a number of art dealers, who maintain active relations with America and the American market, which has been hitherto mainly supplied from London, or sometimes from Paris. And for the development of the sale of German art such coöperation with the foreign markets is no bad sign, for such art dealers from Berlin, Munich, Frankfurt, and Cologne as have settled in Switzerland, Holland, and America bring naturally, thanks to their foreign connections, new life to the domestic market. Such sums as the firm of Duveen sometimes pay, would be for the present out of the question in Germany, because German collectors can only go, even for especially valuable objects of art, up to a certain price. Twenty years ago this was not the case. Then, for instance, James Simon, whose collection had, alas, to be sold in Amsterdam, was able to pay more than \$ 120.000



Private Residence at Berlin-Dahlem, Front-View
Architect Bruno Paul, 1926



Private Residence at Berlin-Dahlem, seen from the Garden

Architect Bruno Paul 1926

for the wonderful picture "The Letter" by the Delft painter Vermeer. After the war this fine example of Dutch art, together with many other works from well-known collections, wandered over the sea.

What may now be said to be the outlook for the German art market? Before answering this question it may be pointed out that since the period of inflation, when many art dealers had simply to throw away their pictures for worthless paper millions, there have arisen at last, however slowly, in spite of the collapse during the inflation of many collectors and dealers, new groups of collectors with the serious purpose of devoting their surplus income to the buying of good art. Many of these come from the circles of industry, some from the stock exchange. When business on the exchange is good some of the fortunate ones are in a position to expend their gains on treasures they can hope to hold, and have been able to do so. And it is to be noted in regard to these circles that the taste of these collectors reveals much cultivation, and that in general quality is sought, even where, on account of limited resources, the quantity must therefore be sacrificed. Any frequenter of art-sales will notice how eagerly really first-class examples are desired, when old or new pictures, faience, porcelain, or sculpture are put up. German taste has steadily improved, although it must be noted that so-called international values in the field of art are rarely within the limits of German means. For such purchases Germany has not at present the money.

Nevertheless in the field of old prints Germany stands in the foremost rank. Prints of the old masters always command good prices in Germany; the evidence of this are the salesrooms of Boerner in Leipzig, from whence many rare and expensive old prints go also to England and America. But along with old prints, porcelain, faience, and old glass are also much bought in Germany. For a time, since the memorable auction of the porcelain collection of Professor Darmstaedter at Lepke's in Berlin, in the spring of 1925, quality in old porcelain was rather neglected and received little attention. The art dealers had "covered" at the Darmstaedter auction, and collectors hesitated to become "involved" in old porcelain. Today the market is recovering and, without doubt influenced by the literature of art,

really good old porcelain is eagerly sought. The same thing is true of faience and also in regard to good modern pictures. Good examples of Leibl, Feuerbach, and Thoma are readily sold at prices that were unheard of even before the World War. And beside Leibl, pictures by Liebermann, Corinth, Slevogt, and Ury are in demand. Indeed, Lesser Ury is one of the German masters whose work, if we mistake not, is represented in many an American collection. His name is an island in the sea of German art of today. He is an artist whose work may be briefly characterized as standing between that of the Englishman Joseph Mallord William Turner (1851), and the American James Abbott McNeill Whistler (1903); that is to say between Turner's romantic treatment of light and air, and Whistler's impressionistic coloring. Lesser Ury is, however, both independent and individual. And although, as remarked, he stands as an island in the midst of present German art, yet the ever memorable Lovis Corinth, the great leader of the Secession in 1921, nominated him on his sixtieth birthday, with the approval of his association, for honorary membership in the Secession. And lastly the paintings of Adolf Menzel are still rated very highly. And the fact that good examples of the French impressionists command almost as good prices as before the World War, may be accepted as evidence for the continued upward trend of the German market for art.

Yes! In Germany there is progress. The market is visibly recovering and gaining its old steadiness. True it is that the market tends to concentrate in Berlin, so that the streets which lead from Potsdamer Platz to the Tiergarten: on the one hand the Friedrich Ebert-Strasse and the Bellevue-Strasse, and on the other the Lenné-Strasse, with the Victoria and Tiergarten Streets to the left, simply teem with art dealers of all sorts. And most of these have already had their international connections, especially with America. True it is that the Germans who have the means seek first to furnish their houses. They "look" for furniture, tapestries, etc. In this desire one sees the return of the old demand for luxury; but at the same time this brings with it movement along the whole line of art. He who has bought furniture and rugs, soon wants to adorn his rooms and brings home also pictures, old and new, and even sculpture, old and new. If in buying

pictures well-known names are sought more than once was the case, that is only a result of an over-production in the new schools of painting. Even for the collector with an inborn sense for what is good in art, it is not so easy to pick from the herd the real master. Even the greatest idealists, who are happily still to be found among the collectors of today, cherish, even if secretly, the speculative spirit, and would like to give for good examples of the new artists only such prices as they may hope in certain circumstances to get back. This speculative spirit among collectors has its good side: it demands the healthy development of the new art. If the speculative collector were not with us and in the market for new art, that market would be left wholly dependent upon the lovers of old art. So for the younger artists the speculative collector is a necessity.

Adolph Donath

Modern Education in Art

The attitude of a child toward art differs fundamentally from that of an adult. In order to understand the scope of a child's artistic expression, it is necessary to make a study of its whole manner of expression. In order to educate a child in art, it is necessary to begin with those forms which are comprehensive to the child, as a means of indicating feeling. It is not a question of having the child work "correctly" as an adult sees it, but of entering into the inner experiences of the child. And this expression of feeling is most marked in its passion for drawing and painting, for a child throws itself into artistic expression with an inimitable simplicity and rich fantasy. Every line and every blotch of color discloses an unhindered joy in creation and an unconsciously creative power of expression.

This changes completely as the child develops into an adult. In this period of transition the youth loses all the powers which he had at his command. And instead of this broad life of fantasy comes a lively interest in reality. This interest is directed especially toward the achievements in the world of technique.

Here conscious education in art begins. For the foundation for an understanding of art starts with the realisation that purpose in form in accordance with the technical demands is also the best from an esthetic standpoint. Just this fact is very important, for the ultimate purpose of general education in art cannot consist merely in the training of practical draughtsmen who can draw correctly, but rather in the training of men who are sensitive to esthetic effects.

The starting point for such training is the present and the youth's manner of expressing his like; for it is quite evident that these youth comprehends more easily and naturally than the forms of the past.

It is only gradually that an interest is awakened for past times. The student begins to see that ideas on art were not at all times the same, that the same motive is reproduced and treated differently by various artists and at different periods.

This ability to understand a work of art as an expression of a period develops an understanding for the inner value and the artistic quality of great works of art. Thus the youth attains a feeling for the inner forces of a period, of a people, of the world.

Alfred Thon

Note on Tradition and Traditionalism

To a citizen of the New World there can surely be scarcely any experience more novel or more fascinating, when travelling in a land of old culture as in Germany, than the sense of the atmosphere of tradition by which he is surrounded and whose power he everywhere recognizes, or at least suspects.

Wherever he observes the political, religious, or social life of the Germans; whether he takes account of their customs and habits, or visits their cities or studies their art; everywhere he comes upon assumptions and conditions, experiences and decisions that have their roots often in centuries long past, and which yet still influence the formation of the present.



LUDWIG HOHLWEIN, POSTER



"Astronomy", Porcelain Figure by Wilhelm Chr Meyer, about 1760
Royal Prussian Porcelain Manufactory, Berlin

The very land he travels through, its divisions, its cultivation, its settlement, is the result of a tradition over two thousand years old. The outward appearance of the town he visits tells at once whether it sprang from an old Roman settlement, or was developed out of the residence of some reigning Prince or Bishop, or sprang up as a "free city" or as the result of colonial settlement. The Lower Saxon, Hessian, or Bavarian peasant no longer knows the circumstances which determined the differences which separate the houses of all three so widely from one another; yet nevertheless it was a still living tradition that did so.

The thoughtful traveller will soon realize that it is not always easy to recognize at once what is real and living tradition, or to know where it is to be found. Not all is tradition which professes to be such. When he is guided to a wine-room in the hands of an enterprising host who has had his rooms "done" in the "genuine Renaissance" style, he must not think that he has entered the circle of real tradition because all the chairs look so old and are so uncomfortable, and all the surfaces are so covered with curious decorations. That is not tradition but simply business.

And again when he sees railway stations with classic Greek columns, manufactories with Gothic adornments, and city blocks looking like baroque palaces, he must not think that that is tradition, it is only traditionalism. This traditionalism is always in evidence. It was in Germany as in all European countries the great disease of the nineteenth century. Genuine tradition however, like all that is of superior quality, must be sought for. Traditionalism is a sign of weakness. A period that had no power of its own borrowed from the past. In artistic matters, one may say, it lived from borrowed capital it could never repay. It had not the courage to confess its own new needs, and even sought to hide them behind history. There are thus museums that boast of splendid proportions, but which lack the one thing one has a right to demand of them, namely well divided, properly proportioned, and well-lighted exhibition rooms.

Real tradition is strength: for that from which it springs, and that which is reflected in it, has its source in inborn, primitive instinct, which decides what a people rejects and what it takes up into its life. And only that which

is taken up into life by true instinct becomes living tradition. Thus the Renaissance never could become a living tradition in Germany. True, it was a noble form of art, but it was rooted in the assumption of the Romance peoples and was the expression of their feelings. Germans have never really understood it and have only played with it. The buildings of the German Renaissance, one may assert, were without exception compromises between a foreign form and the living tradition of a people.

Genuine tradition is immortal, for the primitive instinct of a people possesses an unshakable cohesion. In the changes and development of a nation's life it may for a time be led astray, or even be overwhelmed and buried, but it will ever again break through and reassert itself. German art never rested until it had transformed the Gothic (the German late Gothic) in the manner one may call the Baroque, although baroque art did not then exist in Europe. It was a deep national instinct that spoke here. Then this form was forced by the Renaissance into the background, but as the Germans recovered themselves after the terrible visitation of the thirty years' war, they returned resolutely to the tradition out of which the late Gothic sprang, and Baroque became the highest achievement and greatest success of German art. It points to interesting depths in comparative national psychology when one remembers that apart from a small group of buildings, of which Sir Christopher Wren's St. Paul's Cathedral is one, England passed the baroque style by, quite cold and indifferent to it.

Traditionalism is always trying to deceive by using historical forms. It arrays itself as Classic or as Gothic or as Baroque. Tradition must be sought, not in superficial outward resemblances, but in the inner structure of a people's mentality. He who would understand tradition in German art must note how at different times and under different circumstances, with different tasks and with different styles, architects, sculptors, and painters have treated the questions of space and body, of line and surface, of light and shade and color, from a common point of view, whose similarity can only be explained by postulating the existence of an inborn and time-defying unity of sense. Like the Germanic animal ornamentation so also the ornamentation of the German Renaissance and the German Rococo struggled

to transform the quiet of surface into movement, and this same tendency is reflected in the so-called "Jugend" style. Hoeger's Chili House in Hamburg is a thoroughly modern building, but is born of the feeling that has prevailed from the days of the Gothic in all the very old brick architecture of North Germany. Philipp Otto Runge, an artist who worked in the beginning of the nineteenth century, refused all imitation of classic art as a matter of principle, but the energy and plasticity of his forms reveal the fact that he comes from the family of Dürer. And whatever one may think of the work of German Expressionism, from time to time there flies from it a spark of the genius of the great Matthias Grünewald.

It is the great achievement of modern German art that it has broken with traditionalism, and one may observe that it leans most on tradition when it has most resolutely turned its back upon traditionalism. Perhaps here we have one of the causes of the surprising and signal development of the modern handicraft and its art. The good honest work of a people in art is bound up with its traditions. There are cupboards of entirely modern form and workmanship which, although with an entirely different outlook, still remind one of classic pieces of Gothic workmanship. Anyone looking at the creations of the sculptor Ernst Barlach will find in them a sense of mass, and a feeling for the power of the line as a means of expression, such as marked the art of the great master seen in the carvings in the western choir of the Cathedral of Naumburg, almost nine hundred years ago.

The choicest fruit travel can offer is that mental enrichment which comes from entering understandingly into the life of a foreign nationality. This is the modern form of the "Sentimental Journey". And nothing teaches us to understand a foreign nationality in its depths better than an entrance into its real tradition of art.

Albert Dresdner

The Interrelation between the Arts

Old usage has led us to conclude that a specialisation of talents precedes the possibility of expressing the artistic nature of human beings. If one is gifted with the talent of a painter, people generally believe that he is absolutely incapable of appreciating music. If another has been born with poetic instincts, then they believe he need have no further understanding for graphic art. The general idea is that the different talents lie side by side in water-tight compartments, strictly separated from each other, that it is left to the whims of a fickle-minded Nature to direct the energy currents of life, either through one particular channel of talent or the other, so as to enable it to blossom out while the others shrivel up.

This more or less scientific conception apparently has its origin in a fundamental error, although strenuously supported through the specialisation of pure and allied arts with regard to isolated impressions. Art is not the outcome of one-sided development of any particular or specific talent, but it presupposes, instead, one general condition—an artistic attitude towards life. We do not have strictly defined types such as sculptors, painters, composers, poets; but instead, artistic and inartistic people: people who feel the need to translate their reactions to life into permanent form, be it in tones, word, or color; and people who cannot understand this impulse, although they would now and then gladly hang up a picture on the wall, go to a good concert or theatre once in a way, or read a good book.

All arts possess one common center of life and activation—the consciousness of an artistic impulse which the average person, be he otherwise ever so intelligent, clever, or talented, does not possess. This manifestation of the consciousness of the artistic depends upon the way the world-concept and impressions tend to realise themselves in the human being, whether as words, notes, lines, as paintings, poems, or music. It is not in the way that this impulse is translated into just one isolated form



Porcelain Bell from a Set of Musical Bells for a Church at Meissen,
designed by Börner
State Porcelain Manufactory, Meissen



Lucas Cranach the Elder, *Prayer by the Mount of Olives*
Wood Engraving, about 1502 Unique Copy, acquired at Leipzig, in 1925.
by the New York Metropolitan Museum

of expression—in words, or in one particular form or color, but it is rather the secret resonance of all the other artistic forms in rhythmic harmony, although the medium of expression be only one. It is true that the great painter or the great composer has to restrict himself to one form of expression in his work. But it is equally true that also in other forms of expressive art, without his even attempting to enter into them, he will feel the spirit that animates them, instinctively respond to the same soul that strives for productive expression in other works, even as in his own. The strict separation of the arts from each other is as much a theoretical speculation as the attempt to divorce the talents.

It is not very difficult to supply more than one example from history. From Michael Angelo and his sonnets, to Goethe with his sketches and paintings, to Stifter with his Danube landscapes and Rossetti with his verses, we have a long list of men who alternated their forms of expression in word and picture. Painters like Delacroix, Corot, or Feuerbach, were passionate musicians. E. T. A. Hoffmann was a painter, musician, and poet all in one. Gottfried Keller was alternately a painter and author. Towering above all is the personality of Richard Wagner, whose intense productive genius raised the unified entity of color, word, and tone, to a philosophical principle. Out of the inexhaustible resources of his genius he grasped each form with all the intensity of his perception of life, and sought to unite them into a universal art, instinctively anticipating that a later generation would try to do just the opposite,—specialisation and isolation in the extreme.

Wagner tried to found, in abstract theory, the interrelationship of the arts to each other, and to a certain extent to postulate this interrelationship as the fundamental principle of greater art. What led him to it—apart from the ultimate conception of the music drama—was the knowledge of the fact, gained by experience, that the boundaries between the arts coalesce not only in their theoretical premises, but also in their results. He learned this in the case of his great predecessor Beethoven, how at a particular stage, at the height of a particular pitch of expression, the music, so to speak, bursts through the shell of words, and goes over into the

region of an idea, gives up its isolated existence in order to enhance its own intensity and unifies itself with the poetic. The contra-bass recital in the last segment of the Ninth Symphony, just before the chorus begins, is music which not only resounds, but also speaks. The transition to speech is here pure logical sequence. Wagner himself experienced this in his own case. His orchestra, too, pinnacled in the human voice, in the resonant word, no more in speech, but in song; for the song is today, to say the least, nothing else than a very broad boundary between poetry and music.

On the other hand we find a similar rapprochement in the spheres of music and color. The attempts to associate certain tone impressions with color impressions, to parallelize musical action with corresponding color, reach far into the past. Since the period of German Romanticism people have tried to break through this vogue of specialisation by attempting to lend poetry the dimensional effect of tonal and other impressions. A large section of our aesthetes are busying themselves with these problems of color-music. They have gone over to practical tests in America, and have attempted, more or less successfully, to interpret and intensify the moods of the melodies by the play of colored lights. Scriabin is one of the musicians who tried to realise this idea. Europe has contributed to it by laying more emphasis on the picturesque. One need only be reminded of Kadinsky's work which one can well designate as paintings coming from the strata of the soul, and whose sphere is more in music than in color. Expressionism, the emphasizing of the expressive components in art, in comparison to the purely formal, must eventually lead to attempts in this sphere which draw their impulses out of the deepest sources of the soul, which have been least disturbed by the conscious.

These trends are today by no means appropriate. The tendencies of the present are, as mentioned, directed towards strict specialisation to such an extent that one has attempted to produce absolutely new types of art based purely on strictly isolated impressions, striking out every adulteration or influence from other forms of impression or expression. The painter attempted to eliminate nature, the realistic, from his pictures;

to exclude the impressions he receives from landscapes, human beings, and flowers, in order to enable mechanical effects of color, line, and material, to interpret his impression. The modern dance suppresses the music and tries purely by its movement to suggest corresponding musical rhythm, and is more or less justly called rhythmic pictures. The radio, on the other hand, suppresses completely the visual and the form conception and appeals entirely to the organ of audition,—demands of the person concerned that he visualize for himself the dramatic action accompanying the word and tone he has heard. We see everywhere the tendency to specialisation, the creation of new spheres of production demanding the suppression of all those allied impressions which served before only to help intensify our perceptions.

Finally, this tendency to one-sidedness will certainly have its reaction on some, to bring them back towards unified entity. It will not be long before this over-tension, which must necessarily arise by over-specialisation in various fields, will snap and demand the abolition of restrictions and boundaries—a homogeneity and unity of the arts as the ultimate ideal and goal, and also for those new arts that have recently sprung up.

Paul Fechter

Bremen, a City of a Thousand Years of Art

In the market-place of Bremen beat the heart of the old Hansa town for more than a thousand years, the whole of the oldest and the later Middle Ages. Here sat the rulers of the town, the Archbishop and the heads of the townspeople and the Town-Council, often enough in bitter struggle with one another. Next to the Church of the Archbishop, the Cathedral, which was the center of the religious life, stands the house of the townspeople, the Townhall. The Cathedral is the oldest building. Centuries have worked upon it. And although the façades and the tower belong to modern times, the interior retains the older character, that style of the older Middle Ages which one calls Romanesque. It is composed of a high, light middle nave with

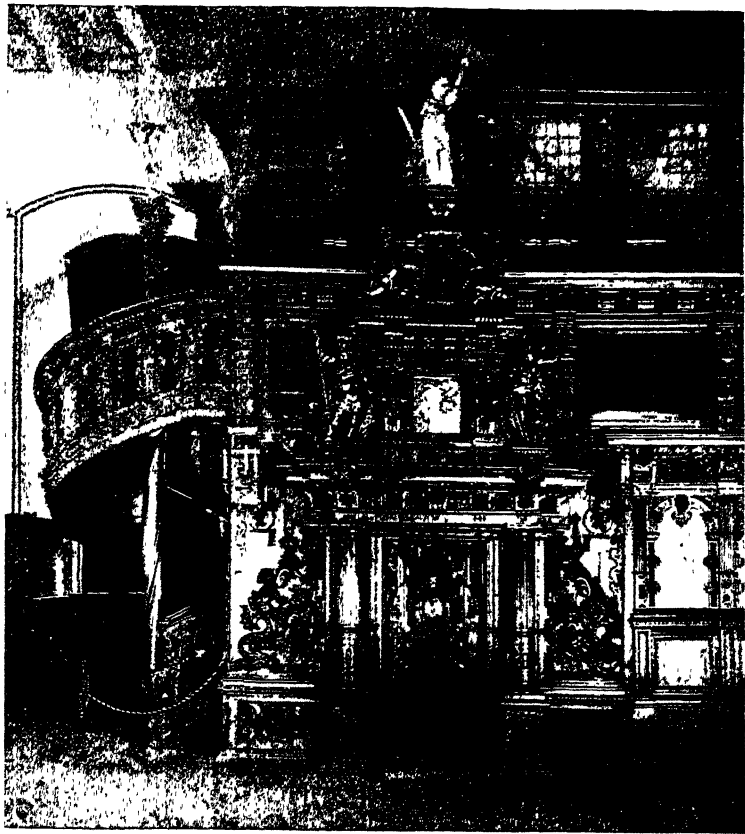
round arched pillars, low side naves and short cross naves, a very high altar space below which is a roomy lower church, again consisting of three naves. The whole is dignified, simple, severe in the treatment of space, and ceremonial in the sparing use of surface decorations and sculpture. It impresses one still with its old beauty. The northern side nave, which is almost as lofty as the middle one, is an addition of the richest Gothic from the beginning of the sixteenth century. It harmonizes in the happiest manner with the older building in its free roominess and with its clever play of light curves.

The Townhall, as the center of the civic government, owes its world-wide fame for beauty to a happy mingling of two quite different styles of architecture, the Gothic and the style of the North-German high Renaissance, touched by the influence of the Netherlands. The older structure was built of brick, and was a mass of masonry capable of defense, with castellated roof like a fortress, and a gangway running round on the top of narrow arcades on the market-place side, and with slight corner turrets. A small low balcony, projecting and fully enclosed, broke the long front, between whose high windows are placed beautiful sculptures, the Emperor and the seven Electors on the longer side, Moses and the prophets and philosophers on the narrow sides. This was the appearance of the building about the beginning of the fifteenth century. It was built in the years 1405 to 1407. Bremen's symbolic figure, that stone giant Roland in his armour and with his bold Lower Saxon head, was erected at the same time. He is the symbol of the freedom of the city, which Bremen received at the hands of Charlemagne. Roland, Charlemagne's Paladin, lends his sword to the city and looks sharply out toward the Cathedral, the seat of the archepiscopal power.

Two hundred years later came Bremen's great building era. The town had grown rich, and the citizens wanted a more splendid Townhall. So a gifted architect and sculptor, Lüder von Bentheim, flung a superb dress of stone lace over the old building, with beautiful reliefs, freezes, balconies, stairways, and figures. He built a great middle projecting enclosed balcony set up three gables, one large and two small, rebuilt the arcade in the best of inspiration, full of happy inventions in the best of taste, and within the



The "Essighaus" (Vinegar-House) in Bremen
Built by Lüder von Bentheim, 1618



Portal of the "Güldenammer" in the Bremen Townhall
Carved by Remecke Stolling, 1611

given framework reveals a surest touch. Thus the Townhall of Bremen became the pearl of all the German Townhalls and outdid even the exceedingly beautiful Guildhouse across the way—the Schütting—with its noble decorations.

At that time, just shortly before the thirty years' war, there was much building activity in Bremen. The sculptor and the architect worked side by side in the façades and interiors. The wood-carvings that cover the "Guldenkammer" and the neighboring stairway in the interior of the Townhall, as well as in the great reception hall, are master pieces of their kind. So are also in their way the façades of the Guildhouse, the former Merchants' House, and the guildhouse of the clothmakers' supreme art. This rich style evolved quickly about the year 1600. The town buildings of the end of the 16th Century, the town Weighing House, the Corn House, with their massive half Gothic gables, all on the Langen-Strasse, the old business high way of Bremen, reveal the early style of Lüder von Bentheim. Just ten years later than the Townhall, exactly in 1618, just as the thirty years' war began, an artist worked on the narrow façade of the so-called "Essighaus" (Vinegar House) in the Langen-Strasse. The Baroque, which appears timidly in the Townhall, was here victorious and unfolded, without there being any exaggeration as yet, its almost bewitching beauty.

Never again did Bremen experience such a luxuriant building period as this early baroque style. Hard years followed, full of care and poverty, and lasting well-nigh two centuries. The older city, pinched in between the Weser and the circle of fortifications with their walls and moats, could hardly breathe even artistically. Then at last, at the beginning of the nineteenth century, as the town wall was leveled, there arose an artistic creation of special type. The wall and the escarp, as well as the moats between, were planted with flowers and adorned with gardens forming a green belt about the old town, which now became a purely business center. Now no citizen of Bremen can go to the Bank or the Post, to the Exchange or the cotton market, to the business houses or the centers of international commerce, to the shipping offices of the great international lines of steamers, without seeing trees and water effects, half architectural and half landscape in

their character and beauty. No other city has just similar advantages. The private houses that line this belt of green grass and trees and water, are often of very noble type, in style generally in the manner of the new classicism.

Moreover, in the center of the older city, in the midst of the rush and confusion of narrow, and often exceedingly narrow, streets, there remained room for modern building. Exactly behind the "Schütting" house on the market-place, between the market-place and the old St. Martin's Church, under old trees on the Weser, was built an entirely new street by an enthusiastic lover of art, the Bremen merchant Dr. Ludwig Roselius. An old house of the great old period still stands. All else is new. One side of the street built by the architects Runge and Schotland, though verging on the older style of Bremen, is yet entirely modern and built in view of the needs of today, with arcades in front of the business houses, clubhouses, and restaurants. The other side, however, is the creation of the sculptor Professor Bernhard Hoetger of Worpswede, the artists' colony of Bremen, and represents perhaps the architecture of the future. It forms an artistic achievement of the first class. Here is the Paula Becker-Modersohn House, with a picture gallery of this Bremen artist, there also are artists' work rooms and handicraft workshops, with courts and towers, open halls and singular staircases. Bold and free, the building is very modern and full of new architectural inventions, and yet in its totality it is born of the form and feeling of the homeland of the Lower Saxons, that strong and often fantastic culture. This is the most vital contribution of the twentieth century to the artistic development of the old Hansa town, whose imagination is such a rare mixture of firm adhesion to old tradition and bold outlook upon the world of the future.

Emil Waldmann

Art Exhibitions in Germany

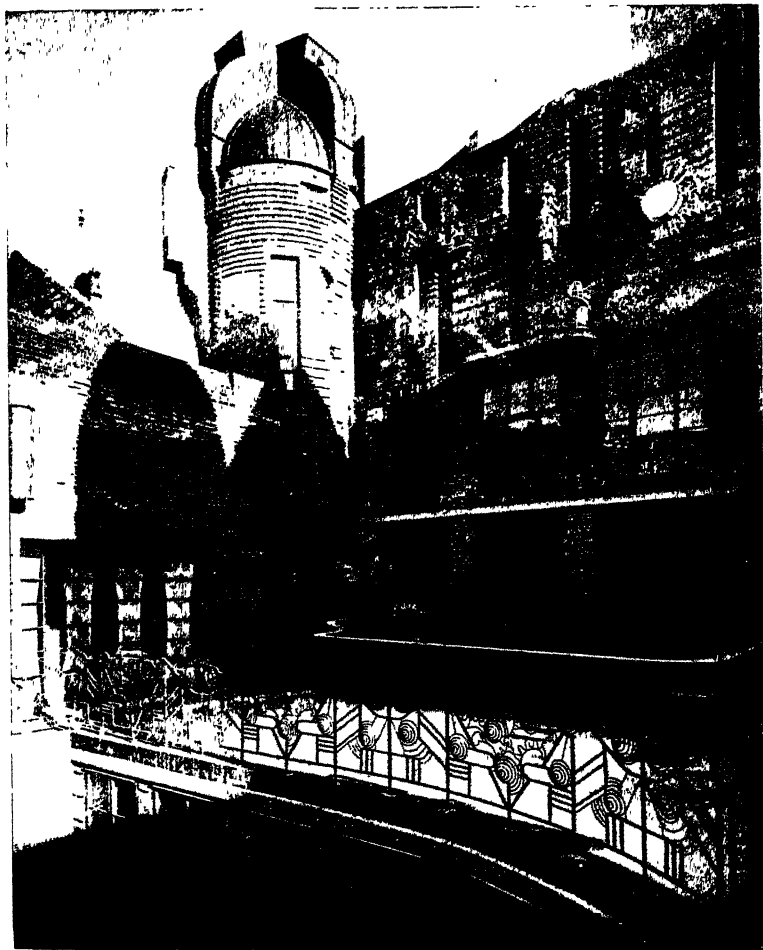
Art exhibitions are characteristic of artistic life in Germany to a much greater extent than in other European countries, at least as regards numbers and versatility. In order to apprehend this phenomenon it is worth while to examine its causes. It will be discovered that the arrangement of art exhibitions is a perfectly modern phenomenon within the long tradition of artistic culture and artistic work, and has its rise in the changed relationship between the artist and those who commission the work of art. In former centuries, this commissioner—the church, the court, the well-to-do citizen connoisseur—exercised a most decisive influence upon the artistic form given to the work in question, having a definite and firmly outlined will in the matter. This inward relationship crumbled away more and more towards the end of the 19th century. In consequence of cultural and social readjustments of society, the definite commission for the artist sank more and more into the background, and the artists created their works more and more frequently without any commission, in free and independent labor. This naturally went hand in hand with a readjustment of the commercial side of things, of the market for art. Sometimes the supply of art works was far in excess of the demand, to the disadvantage of the creative artist's economic basis. This excess of supply is the real root cause for the institution of art exhibitions. Very soon, however, these exhibitions ceased to be regarded merely as a matter affecting the art market, and they were built up and developed in a positive manner as instruments for intensive art culture. For this development is simultaneous with considerable, almost revolutionary changes in the forms and means of expression in the graphic arts. It was a natural result of the age, its intellectual attitude and its ideals of education, that the great public drew further and further away from a proper understanding of contemporary artistic creation. The important mission of bringing them nearer again has been fulfilled in the

main by art exhibitions, particularly in collaboration with properly understood and public art criticism. Furthermore: the battle between "Academicians" and the younger generation, so inevitable in an age of such great upheavals, was fought out in the art exhibitions. On this account it did not remain a literary-theoretical affair, and was able to bear fruit. One example may be given as characteristic: In Berlin, at the close of the last century, a group of younger artists separated themselves from the official "Grosse Kunstausstellung" and held a special exhibition of their own under the name of the "Secession". This "Secession", however, was ultimately unable to keep the contradictory views of its members in check, and split up once more at the end of ten years, into a "Berlin Secession" and a "New Free Secession" (Neue Freie Secession). Both these groups again became too "academic" for the striving young generation, which founded a "November Group" with exhibitions of its own. And whenever the judging of the fitness of the works of art for exhibition by a jury came to be considered as doing violence to free artistic creation, then a separate exhibition was set in being as "Juryfreie Kunstschau".

It is not only a question of space, but may be characteristic of the fruitfulness of this transformation, bound up as it is with many a battle, that to-day all the groups of artists mentioned have once more approached one another in a common exhibition—even though each division exhibits in its own department. Similar developments came about in other centers of German art-life, such as Munich, Düsseldorf, Dresden, and Vienna.

In Munich the leading artists' organisations have also united to form an exhibition in common after a separation of many years. The Munich Kunstgenossenschaft, the Verein bildender Künstler (Secession), and the Munich Neue Secession combine annually to hold the Allgemeine Kunstausstellung in the Glaspalast.

Düsseldorf, where the leaders of the State Academy of Arts exercise an especial influence upon the art exhibitions, and whose Society of Young Art brought forth noteworthy exhibitions of late years, is planning a comprehensive exhibition "German Art, Düsseldorf, 1928" which is to be directed entirely towards quality production.



Detail of a House in Böttcherstrasse, Bremen
Architect Bernhard Hoetger, 1926



The Roland Statue in Bremen
The German "Statue of Liberty", 1404

Dresden, well known as an exhibition city, successfully instituted a series of international exhibitions in the Provincial Exhibition Building which were of especial importance. The Dresden Kunstgenossenschaft now regularly exhibits in the exhibition rooms of the Academy of Art, as does also the very modern "Künstler Vereinigung", which holds its show in a special building adjoining the Provincial Exhibition Building.

In Vienna, the Künstler Genossenschaft, famous for some decades, institutes comprehensive, partly international exhibitions in its Künstlerhaus, while the Vienna Secession, which has had its own building for the past twenty-five years, holds annual exhibitions of young Austrian art.

Besides these, there is scarcely a large town in Germany in which art exhibitions are not being arranged at present; an art society, an energetic museum director, or a far-sighted town-council discover their cultural mission and perform it. Larger exhibitions almost always receive encouragement from the provincial government in question, for it is precisely in the encouragement and careful nursing of isolated movements in different parts of the country that it has rightly been hoped to find something to counterbalance the centralisation which is not natural for Germany, its history, and its culture. Only in these separate, individual efforts can Germany reveal the full wealth and strength of its power to produce creative form.

Kurt Biebruch

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Who's Who

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